

THE  
CALENDAR  
OF THE  
University of Toronto



FACULTY OF MUSIC  
1919-1920.





# University of Toronto.

1919-1920.

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This pamphlet contains the curricula in Music of the University of Toronto, viz. :

1. Curriculum for Local Examinations in Music.
2. Curriculum for the Diploma of Licentiate in Music.
3. Curriculum for the Degree of Bachelor of Music.
4. Curriculum for the Degree of Doctor of Music.

The University issues certificates to candidates passing any grade of the Local Examinations, in some cases these are necessary qualifications for the Licentiate Examination.

The Local Examination is intended primarily for pupils, the Licentiate Examination for teachers, and the Bachelor's Examination for those who desire to obtain a degree in the University.

All communications regarding the various courses in Music should be addressed to

THE SECRETARY, FACULTY OF MUSIC,

UNIVERSITY OF TORONTO

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# University of Toronto.

## FACULTY OF MUSIC.

1919-1920.

*President.* SIR ROBERT ALEXANDER FALCONER, K.C.M.G., D.LITT., LL.D.

AUGUSTUS STEPHEN VOGT, MUS. DOC.,  
*Dean.*

HERBERT AUSTIN FRICKER, M.A., MUS. BAC.,  
*Lecturer on Choral and Orchestral Music.*

ALBERT HAM, MUS. DOC.,  
*Lecturer on Church Music.*

FERDINAND ALBERT MOURÉ, ESQ.,  
*University Organist and Lecturer on History of Music.*

HEALEY WILLAN, ESQ.,  
*Lecturer on Theory of Music.*

All communications regarding the various courses in Music should be addressed to

THE SECRETARY,  
FACULTY OF MUSIC,  
UNIVERSITY OF TORONTO

## ADMINISTRATIVE OFFICERS.

### THE UNIVERSITY.

<i>President</i> ...	SIR ROBERT ALEXANDER FALCONER, K.C.M.G., D.LITT., LL.D.
<i>Registrar</i> .....	JAMES BREBNER, B.A.
<i>Bursar</i> .....	FERDINAND ALBERT MOURÉ, ESQ.
<i>Librarian</i> .....	HUGH HORNBY LANGTON, M.A.
<i>Curator of the Archæological Section of the Museum,</i>	
	CHARLES TRICK CURRELLY, M.A.
<i>Physical Director</i> .....	JAMES WARREN BARTON, M.D.
<i>Superintendents of Buildings and Grounds,</i>	
	COLIN GRAHAM CAMPBELL, B.A., M.B., C.M.
	ARTHUR D'ORR LE PAN, B.A.Sc.
<i>Manager of the University of Toronto Press</i> ....	RICHARD J. HAMILTON, B.A.

### FACULTY OF MUSIC.

<i>President</i> ..	SIR ROBERT ALEXANDER FALCONER, K.C.M.G., D.LITT., LL.D.
<i>Dean</i> .....	AUGUSTUS STEPHEN VOGT, MUS. DOC.
<i>Secretary</i> .....	ANNIE WILKIE PATTERSON, B.A.



**CURRICULUM FOR LOCAL EXAMINATIONS IN MUSIC.**

The University of Toronto Local Examinations in Music are held annually at specially announced dates within the months of June and December. The examinations in theory will be held in the first week in June and December.

The December Local Examinations in the practical branches will be held in Toronto, and at the discretion of the Senate may be held at other places. Applications for the December examinations must be forwarded to the Secretary of the Faculty not later than the first of November.

The Local Examinations include the Elementary Grade and Teacher's Course in piano, the Primary, Junior and Intermediate grades in the practical branches (piano, organ, voice, violin and violoncello), and the Junior, Intermediate and Senior grades in the Theory of Music.

As necessity arises examinations will be announced in other practical branches.

Various local centres, each under the charge of a local representative, have been established in the different parts of the Dominion. Five candidates in one department are necessary to constitute a local centre.

Applications for local examinations must be forwarded to the Secretary of the Faculty not later than May 9th. The fees for examination and certificate must, in all cases, accompany the candidate's application for examination. The fee for certificate will be returned to unsuccessful candidates.

The names and addresses of candidates should be written on the proper form of application which may be obtained through the local representatives, or upon application to the Secretary of the Faculty.

A list of the successful candidates will be published in the Toronto papers as soon as possible after the examiners have completed their duties.

Candidates in practical subjects are informed that when any particular edition is named, for the purpose of identifying compositions, the use of such edition is not compulsory. The examiners will accept any edition, but candidates are particularly cautioned against presenting wrong pieces, as errors in this respect will invariably result to the disadvantage of the candidate.

The total number of marks necessary to pass in any subject is 60; second class honours, 70; for first class honours, 80; maximum, 100.

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accommodate an insert.



## LOCAL EXAMINATIONS IN MUSIC

In view of the fact that the Toronto Conservatory of Music has now come under the direction of the Board of Governors of the University of Toronto the Local Examinations in Music will after June, 1921, be conducted by that Conservatory. All information pertaining thereto may be secured by applying to the *Registrar*, Toronto Conservatory of Music, 135 College Street, Toronto.

In the Intermediate and Senior grades in the Theory of Music, the candidate must obtain 60 per cent. of the marks assigned to Harmony in order to pass.

Candidates in the practical subjects may, if desired, pass at once to any higher examination in the series without first passing the lower grades.

There is no appeal whatever from the decision of the Examiner or Examiners.

Local Centres.	ONTARIO.	Representatives.
Alexandria.....		Donald MacKay, B.A.
Almonte.....		J. W. Treleaven, B.A.
Amherstburg.....		Rev. Thomas Nattress, B.A.
Arnprior.....		A. E. Morrow, B.A.
Aylmer.....		W. W. Rutherford, B.A.
Barrie.....		Rev. G. A. Brown, M.A., B.D.
Belleville.....		Col. W. N. Ponton, M.A.
Bobcaygeon.....		
Bowmanville.....		
Brampton.....		W. J. Fenton, B.A.
Brantford.....		
Brockville.....		A. J. Husband, B.A.
Burk's Falls.....		A. W. Partridge, M.B.
Caledonia.....		
Cayuga.....		J. E. Skeele, B.A.
Chatham.....		
Clinton.....		
Cobourg.....		J. W. Odell, B.A.
Collingwood.....		W. Williams, B.A.
Cornwall.....		
Deseronto.....		W. K. T. Smellie, B.A.
Dundas.....		John Reid, M.A., LL.B.
Fergus.....		
Fort William.....		T. S. T. Smellie, M.A., M.D.
Galt.....		T. Carscadden, M.A.
Gananoque.....		H. W. Irwin, B.A.
Georgetown.....		
Goderich.....		
Gravenhurst.....		
Grimsby.....		W. Montgomery, B.A.
Guelph.....		W. Tytler, B.A.
Hamilton.....		W. H. Ballard, B.A.
Hespeler.....		A. Ochs, M.B.
Ingersoll.....		J. L. Paterson, B.A., LL.B.
Kemptville.....		W. Dillane, B.A.
Kenora.....		
Kincardine.....		S. W. Perry, B.A.
Kingston.....		
Kitchener.....		
Lakefield.....		W. A. Baker, M.D.
Lindsay.....		
Listowel.....		W. A. Phillips, B.A.
London.....		J. Dearness, M.A.
Madoc.....		



Local Centres.	ONTARIO.	Representatives.
Meaford.....		L. J. Cornwell, B.A.
Midland.....		F. C. Macdonald, B.A., M.B.
Morrisburg.....		Adam Johnston, B.A., LL.B.
Mount Forest.....		
Napanee.....		Rev. A. L. Howard, Ph.D.
Niagara Falls.....		
North Bay.....		
Orangeville.....		A. Steele, B.A.
Orillia.....		J. E. Dickson, B.A.
Ottawa.....		J. Macmillan, B.A.
Owen Sound.....		
Palmerston.....		
Paris.....		W. N. Bell, B.A.
Parry Sound.....		J. R. Stone, B.A., M.B.
Pembroke.....		
Perth.....		W. Hardy, B.A.
Peterborough.....		
Petrolia.....		J. J. Bell, B.A.
Picton.....		M. Currie, B.A., M.B.
Port Arthur.....		F. H. Keefer, M.A., LL.B.
Port Elgin.....		F. H. Wells, M.B.
Port Hope.....		
Prescott.....		R. C. Rose, B.A.
Ridgetown.....		J. G. Little, B.A.
Sarnia.....		
Sault Ste. Marie.....		L. A. Green, B.A.
Seaforth.....		
Smith's Falls.....		S. J. Stubbs, B.A.
Stratford.....		C. A. Mayberry, B.A., LL.B.
Strathroy.....		C. S. Kerr, B.A.
Sudbury.....		J. H. Clary, B.A.
St. Catharines.....		W. J. Robertson, B.A.
St. Thomas.....		W. H. Murch, Esq.
Thorold.....		
Tillsonburg.....		V. A. Sinclair, B.A., LL.B.
Uxbridge.....		H. G. Park, B.A., D.Paed.
Vankleek Hill.....		Rev. L. Conley.
Walkerton.....		A. E. McNab, B.A.
Waterloo.....		Rev. J. R. Gilchrist, B.A.
Welland.....		J. McNiece, B.A.
Whitby.....		
Windsor.....		Rev. J. C. Tolmie, B.A.
Woodstock.....		

**BRITISH COLUMBIA.**

New Westminster.....	A. E. White, Esq.
Victoria.....	Rev. J. McCoy, B.A.
Vancouver.....	

**MANITOBA.**

Brandon.....	Miss G. E. Fraser.
Winnipeg.....	N. B. MacLean, M.A.

**ALBERTA.**

Calgary.....	
Edmonton.....	Rev. D. G. McQueen, B.A.

**SASKATCHEWAN.**

Regina.....	D. P. McColl, B.A.
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### THEORY OF MUSIC.

The Theory Examinations are conducted in three grades:—Junior, Intermediate and Senior. The Faculty have decided not to name any text-books on Harmony and Counterpoint. Intelligible answers will be accepted by the Examiners, regardless of any particular system or theory.

Three hours will be allowed for each paper.

For particulars as to fees, see page 57.

The Junior division paper will embrace questions on notes and rests; key-signatures and time-signatures; intervals and their inversions; treble and bass clefs; major, minor and chromatic scales; meanings of terms and signs in ordinary use; transposition from one key to another, and from treble to bass, or vice versa. No part-writing will be required, but questions will be asked on the construction of the common chord, and the chord of the dominant seventh; and on the inversion of these chords.

The Intermediate division paper will include questions, embracing the subject-matter of the requirements for the Junior division; on transposition into various keys and clefs (including the C clef); intervals and their inversions; triads and their inversions; the dominant and diminished sevenths, and their inversions and resolutions; preparation and resolution of suspensions (including retardations); transcription from short score to open vocal score; the harmonization of a figured bass; cadences; sequences; simple modulation; well-known facts on musical history within the period of 1750-1850.

The Senior division paper will embrace questions on triads (consonant and dissonant); discords of the seventh and ninth (chromatic and diatonic); suspensions; passing discord; the augmented sixth; inversions of all the before-mentioned chords; adding three parts above a figured bass; harmonizing a given melody, or an unfigured bass, in three or four parts; adding one part in the first species of counterpoint to a given canto fermo; adding one part in the second, third, fourth, or fifth species of counterpoint to a given canto fermo; elementary form, including the musical sentence and forms employed in the Sonata; modulation; musical history from 1600 to 1850.

In the Intermediate and Senior grades in the Theory of Music, the candidate must obtain 60 per cent. of the marks assigned to Harmony in order to pass.

The certificate for the Senior division in Theory will not be issued unless the candidate has passed the examination of the Junior division.

The examination in Theory of the first year Bachelor of Music of the University of Toronto will be accepted for any of the Theory of the Local Examinations.



**PIANOFORTE.****Elementary Grade.**

Candidates will be required to prepare six numbers in all, chosen from the following list of compositions:—

**Elementary Piano.**

- ALDEN, J. C.**  
The Sandman.
- ALETTER, W.**  
Hunting March.
- BARTH, OTTO**  
In My Garden, op. 15: No. 1, Morning Glory; No. 2, A Romp on the Grass; No. 4, The First Butterfly; No. 5, All Abloom; No. 6, Red Roses; No. 7, Under the Trees; No. 8, March of the Shadows; No. 10, In the Moonlight.
- BAUMFELDER, F.**  
Peasant Dance.
- BELLAIRS, R. H.**  
Six Melodious Pieces: No. 1, The Watersprite; No. 2, The Hunter's Horn; No. 3, The Fairy Ring; No. 4, Day Dreams; No. 5, Moonlight; No. 6, The Windmill.
- BERWALD, W.**  
Valse Coquette.  
Hunting Song.
- BOHM, C.**  
Invitation, op. 362, No. 2.
- BROWN, ARTHUR L.**  
Musical Scenes from Pixie Land, op. 16: No. 1, The Pixies' Drill; No. 6, The Pixies' Waltzing; No. 10, The Pixies Asleep.  
The Pixies' Carnival, op. 32: No. 1, The Pixies' Waltz Song; No. 2, The Pixies' Prize Song; No. 9, The Pixies' Gavotte; No. 10, The Pixies' Good-Night Song.
- BROWN, F. K. SARGENT**  
Catch me if you can, op. 12, No. 3.  
Over Hill, over Dale, op. 12, No. 5.  
A Dance in Fairy Glen, op. 12, No. 6.  
A quiet Talk, op. 12, No. 4.  
Weaving Garlands, op. 12, No. 7.  
Good Night, Fairies all, op. 12, No. 8.
- CADMAN, C. W.**  
Dance of the Sunbeams, op. 34, No. 8.  
A Day Dream, op. 35, No. 5.  
A Country Vacation, op. 37: No. 1, Churning Song; No. 3, The Thresher; No. 4, Noontide Rest; No. 5, Playing in the Hay.
- CHADWICK, G. W.**  
Ten Little Tunes: No. 5, The Little School Bell.
- CLEMENTI, M.**  
Sonatina, op. 36, No. 1 (any two movements).  
Sonatina, op. 36, No. 2.  
Sonatina, op. 36, No. 3 (last movement).
- CONRAD, WM.**  
Holiday Series: No. 1, May Day Frolics; No. 2, Hallowe'en Revels; No. 3, New Year's Greetings; No. 4, Chimes on Christmas Morn; No. 5, St. Patrick's Day Pranks.
- GRAMM, H. L.**  
Rut-a-tut-tuts, op. 7, No. 6.  
Pittypat and Tippytoe, op. 7, No. 7.  
Left Foot, Right Foot, op. 12, No. 1.  
The Gossips, op. 16, No. 1.  
The Rowing Song, op. 16, No. 2.  
A Morning Gallop, op. 16, No. 3.
- CUI, C.**  
A la Schumann, op. 20, No. 4.
- DEVAUX, J.**  
The Queen of the Ball, op. 21, No. 6.  
Dream Pictures, op. 23: No. 1, Antoinette.
- DORN, C.**  
In the Park.
- DUCELLE, PAUL**  
Musical Memories, op. 16: No. 1, Dancing Stars; No. 2, Lilliputian Parade; No. 3, Little Gazelle; No. 4, Dance of the Dewdrops; No. 5, Souvenir Valse; No. 7, Nita; No. 8, The Sleighride; No. 9, Maybells; No. 10, Hand in Hand; No. 12, Queen of Drowsy-Land.  
Alpine Song, op. 27, No. 3.  
March of the Guards, op. 20, No. 7.
- DUTTON, THEODORA**  
Five Little Stories in Tone, op. 8: No. 1, Rowing Song; No. 2, May Day March; No. 3, The Swaying Bough; No. 4, Little Soldiers.
- EIKHART, RUDOLF**  
Melodious Sketches, op. 15: No. 4, The Merry Lark; No. 7, The Greeting; No. 9, Golden Locks; No. 10, Youth's Happy Day; No. 12, The Forest King.

- EILENBERG, R.  
Characteristic Dances, op. 26: No. 1, Dance of the Clowns; No. 3, Dance of the Flower Girls; No. 4, Dance of the Hunters.  
Ten Tone Pictures, op. 19: No. 1, Hide and Seek; No. 2, Merry-Go-Round; No. 3, Merry Kate; No. 6, Hazel's Dance.  
Six Silhouettes, op. 23: No. 1, Pleasant Memories.  
Ten Recreations, op. 25: No. 4, Serenade.  
Humoreske, op. 27, No. 5.
- ENGLEMANN, H.  
Nocturne, op. 562, No. 3.
- FARRAR, F. E.  
A June Morning.  
The Trumpet Calls.  
In the Sunlight.
- GAELE, H. VAN.  
The Whirlwind.
- GRANT-SCHAEFER, G. A.  
On the Water.
- GURLITT, CORNELIUS  
Petite Valse in A flat, op. 62, No. 11.
- HELLER, STEPHEN  
L'Avalanche, op. 45, No. 2.
- KERN, C. W.  
Flowers of the Valley, op. 41: No. 3, Bluebells; No. 4, Feather Roses; No. 5, Lady's Slipper; No. 6, Jack-in-the-Pulpit.
- KNAEBEL, A. M.  
Two Little Faries, op. 20, No. 3.
- KROGMANN, C. W.  
Five Note Fancies op. 78: No. 4, Bandit March; No. 5, Cradle Song; No. 6, The Water Wheel; No. 7, The Little Regiment; No. 8, Gipsy Dance; No. 9, Rondolette; No. 10, Forest Breezes.  
Ten Musical Bon Bons, op. 10: No. 2, Barcarolle; No. 8, In Slumberland; No. 9, Christmas Dance; No. 11, Grazulla Menuet.  
A Wreath of Melody, op. 35: No. 11, The Skating Carnival.  
Revels in Tone Land, op. 45: No. 5, Fairy Whispers; No. 8, Angels' Lullaby; No. 11, Rustic Festival.
- KUESSNER, A.  
When Daisies Sleep, op. 11.  
Moon-Moths op. 2 (any one).
- KUHLAU,  
Sonatina, op. 20, No. 1.  
Sonatina, op. 55, No. 1.
- LAER, C. E. VAN  
The Chase.
- LEE, C. R.  
Tarantella in G.
- LENACKE MAX  
Happy Maytime, op. 19, No. 2.  
Springtime Dance, op. 19, No. 4.
- MARTIN, GEORGE DUDLEY  
At the Fountain.
- MCINTYRE, E. V.  
The Cello Player, op. 12, No. 5.
- NICKERSON, F. A.  
Arbutus Waltz.
- OEHMLER, LEO  
Clown Parade, op. 175, No. 1.  
Hare and the Tortoise Race, op. 178.  
Sleep, Darling, Sleep.
- OESTEN, T.  
Doll's Dream, op. 202, No. 4.
- ORTH, L. E.  
In the Hammock, op. 2, No. 1.  
The Merry-Go-Round, op. 6, Book I: Nos. 1, 2, 3, 4, 5, 7, 9; any two.
- OTTO, E.  
Whirling.
- PENNINGTON, L. B.  
Village Dance, op. 10, No. 1.  
Gipsy Dance, op. 10, No. 3.
- POLDINI, E.  
Twelve Little Fantasia.  
Divertissements: No. 1, Valse des Sourceaux.
- QUIGLEY, L. G.  
Swaying Ferns, op. 121, No. 5.
- REGER, CARL  
Barcarolle, op. 15, No. 2.  
March in C, op. 15, No. 10.  
March in F, op. 19, No. 10.  
10 Little Leaves, op. 19: No. 2, Pastoral; No. 3, Minuet.
- REINECKE, CARL  
Mazurka in A minor.
- ROGERS, JAMES H.  
Toy-Shop Sketches (any two).
- ROHDE, E.  
Stray Leaves, Book I: No. 6, First Violets.
- SABATHIL, F.  
A Happy Dance, op. 234, No. 4.
- SARTORIO, A.  
Six Recreations, op. 34: No. 2, Happy Outing.  
Six Recreations, op. 269: No. 2, The Happy Hunter; No. 5, Little Flyaway.  
Six Melodious Recreations, op. 274: No. 2, Country Dance; No. 3, In the Twilight; No. 4, Happy Youth.  
A Little Story, op. 452, No. 9.  
Twelve Flower Pieces, op. 721: No. 9, Snowdrop.

SCHOTTE, LUDWIG  
The Postillion.

SCHMITT, SUSAN  
Very Happy.  
Alla Turca.

SCHUMANN,  
"Album for the Young," Nos. 1 to 5.

SJOEGREN, E.  
Elegie, op. 41, No. 1.

SLATER, DAVID DICK  
Fairy Dance.

SPINDLER, FRITZ  
The Chase, op. 123, No. 7.  
Cossacks' Dance, op. 249, No. 7.

SPAULDING, GEORGE  
Seven Easy Pieces; No. 1, Base  
Ball; No. 3, My Fair Lady;  
No. 6, Young Braves; No. 7,  
Young Shepherdess.

STOUGHTON, R. S.  
Hide and Seek.  
On the Lake.

TELLIER, A.  
An Autumn Dream.  
An Autumn Legend.  
Ten Little Pieces, op. 14: No. 1,  
An Evening Story; No. 3, The  
Enchantress; No. 7, Return of  
the Reapers; No. 8, From  
Flower to Flower; No. 9,  
Francesca.

THOMPSON, R. G.  
Once Upon a Time, op. 2, No. 3.

TSCHAIKOWSKY, P. I.  
Maman, op. 39, No. 4.  
Italian Song, op. 39, No. 15.

WARREN, A. E.  
Gratefulness, op. 72, No. 7.  
Lullaby, op. 72, No. 8.

WERNER, MAX  
Six Musical Gleanings, op. 10, No.  
4; Sunshine and Shadow.  
Six Melodious Pieces, op. 18: No.  
2, In the Quiet Hour; No. 4,  
Sweet Thoughts; No. 5, Dance  
of the Nymphs; No. 6, Dancing  
Sunbeams.

WILLIAMS, F. A.  
In the Swing, op. 69, No. 2.

WILKS, ROBERT W.  
Six Characteristic Sketches, op. 2:  
No. 1, Sweet Remembrance;  
No. 2, Lads and Lassies.

WOLFF, B.  
Thirteen Easy Recreations, op. 187;  
No. 3, Hunter in the Wood;  
No. 6, Country Dance.  
Twelve Melodious Recreations, op.  
190: No. 2, Playfulness; No. 6,  
Song without Words; No. 10,  
Tenderness.

ZACH, MAX  
Minuet in G.

If preferred, one or more Primary numbers may be selected, one Primary number being accepted in lieu of one Elementary number.

### Elementary Piano.

#### Technical Tests, etc., in Elementary Piano Examinations.

Candidates must be prepared to play, with accurate fingering and from memory, the following technical exercises:—

SCALES.—All major scales, hands separately, in quarter notes, compass four octaves, metronome,

 = 63

CHORDS.—Major, triad, and four note forms, with inversions, solid and broken, hands separately, in all keys indicated under the heading of scales. The solid chords to be played in whole notes, and the broken chords in quarter notes, compass two octaves, metronome,

 = 69



OCTAVES.—Staccato octaves in all keys indicated under the heading of scales, in quarter notes, hands separately, compass two octaves, metronome,



Candidates whose hands are too small to stretch the octave, may substitute double sixths, using the first and fifth fingers.

EAR TEST.—Candidates will be required to sing without accompaniment a major scale, or, if unable to sing, will be expected to recognize errors, if any, in the scale as played by the examiner (the candidate not to see the keyboard).

The metronome will be used in connection with the technical tests at the Elementary Piano Examination.

### Elementary Piano Certificate.

Successful candidates in the Elementary Piano Examination will receive the Elementary Piano Certificate of the University.

For particulars as to fees, see page 57.

Marks are awarded under the following heads in the Elementary Piano Examination:—

	MAXIMUM
Scales,	8
Chords and octaves,	8
Accuracy of fingering and notation,	17
Phrasing and interpretation,	20
Quality of touch,	16
Choice and steadiness of tempo,	12
Use of pedals,	8
Ear test,	5
Memory playing,	6

**PIANOFORTE.****Primary Grade.**

Candidates will be required to prepare eight numbers in all, chosen from the following list of compositions, one of which must be by Bach, and one by Beethoven—the candidate to be allowed freedom of choice in the remaining six pieces:—

**Primary Piano.**

ALETTER, W.  
Melodia in F.  
Sweet Message.

ALKAN, CHARLES VALANTIN  
Prelude in B major, op. 31, No. 3.

AMBROISE, PAUL  
Chant du Soir.

ARNE,  
Sonata in A. (Schott, publisher)

BACH, J. S.  
Twelve Little Preludes (Peters' edition, vol. 200; Ed. Wood, No. 238; or Schirmer's Library, No. 15), Nos. 1, 2 and 3; 4 and 5; 6, 7 and 8; 9 and 10.  
Six Little Preludes (Peters' edition, vol. 200; Ed. Wood, No. 238; or Schirmer's Library, No. 15), any two.  
Twenty Easy Pieces (Peters' edition, vol. 1959), 1, 2 and 3; 4 and 5; 6, 8 and 10; 15, 16 and 20.

Bourrée in A minor and A major,  
(from English suite).

BACH, PH. E.  
Rondo in E minor.

BACHMANN, G.  
The Grasshopper.

BAUMFELDER, F.  
Bonne Humeur, op. 274.

BEETHOVEN, L. Van  
Sonatinas in C. G. F. Any one.  
Variations in F on a Swiss Air.  
Six Variations in G on "Nel cor più"  
Seven Bagatelles, op. 33, No. 1 in E flat; No. 2 in C; No. 4 in A; No. 6 in D; any one.

BEHR, FRANZ.  
Bluette (The Pearl).

BELLAIRS, R. H.  
Liebesgruss.

BIRD, A.  
Sketch, op. 15, Nos. 1, 2, 3; any one.

BOHM, C.  
The Fountain.  
Give me thy Heart, op. 266.

BORODIN, A.  
Nocturne, G flat.

BOROWSKI, F.  
Valse Champêtre.  
Album Lyrique, Nos. 1 and 2.  
Album Lyrique, No. 5.

BREWER, A. HERBERT  
The Fairy Pipers (Arranged by Clarence Lucas).

BREWER, HERBERT  
Auf Wiedersehen (Novello's edition).

BROCKWAY, HOWARD  
Evening Song, op. 26, No. 4.

BRUELL, F.  
Gavotte, op. 47, No. 1.  
Mazurka, op. 69, No. 2.

CARSE, A. VON AHN  
Gavotte in G (Novello's edition).

CHAMINADE, C.  
Album des enfants, op. 123, Nos. 2, 4 and 5; 7, 8 and 9; 10, 11 and 12.

CLEMENTI, M.  
Sonatinas, op. 36: No. 2 in G; No. 3 in C; No. 5 in G; No. 6 in D; any one.

CRAMER, P.  
Four Sonatinas, op. 6; any one.

CUI, C.  
Canzonetta.  
Bagatelle Italienne.

DELIBES, LEO  
Pizzicati (from Sylvia Ballet).  
Passepiéd, No. 6; Dances in the Old Style.

DELLAFIELD, HENRY  
Petite Valse de Concert, op 62, No. 14.

DIABELLI, ANT.  
Four Sonatinas, op. 151; any one.  
Four Sonatinas, op. 20; any one.

DOERING, C. H.  
Six Easy Characteristic Studies, op. 209; any two.

- DUCELLE, PAUL**  
Queen of Roses, op. 20, No. 6.
- DURAND, A.**  
Chaconne in A minor, op. 62.  
Valse in E flat.
- DUSSEK, J. L.**  
Rondo in D, *La Matinée*.  
Rondo in E flat, *Le Garçon Laboureur*.
- ECKHARDT, RUDOLF**  
Spring's Serenade, op. 18.
- FOERSTER, ALBAN**  
Three Sonatinas, op. 42; any one.  
Melody, op. 104, No. 1.
- FLAGNY, A.**  
Rondo (Schott, publisher).
- GABRIEL-MARIE,**  
*La Cinquantaine*.  
*Badinage*.
- GADE, NIELS**  
Five Christmas Pieces, op. 36; any two.
- GREGH, L.**  
Pastorale (Return of the Reapers), op. 13.
- GRIEG, ED.**  
Lyrische Stücke, op. 12; any three.  
Lyrische Stücke, op. 71, Nos. 6 and 7.
- GURLITT, CORNELIUS**  
Flying Leaves, op. 112, Nos. 1 and 3; 7 and 9; 8.
- HARDY, EDMUND.**  
Two Little Songs without Words, Nos. 1 and 2.  
To Daffodils (Tone Poem).
- HAYDN, J.**  
Sonata in C (Peters' edition, vol. 713 A); Ed. Wood 752; No. 5.  
Any two movements.
- HENSELT, A.**  
Romance de Thal.
- HITZ, F.**  
Pastorale in C major.
- HOLBROOKE, JOS.**  
Souvenir de Printemps. (Novello's edition).
- HOLLAENDER, V.**  
Canzonetta.
- HORVATH, GEZA.**  
Sonatina in D minor, op. 108 (Breitkopf & Hartel ed.).  
Dance Italienne, op. 63, No. 1.
- HUENTEN, F.**  
Rondoletto, C major, op. 15.  
Introduction and Rondo, op. 78, No. 1.
- HUMMEL, J. N.**  
Rondo in C, op. 52.
- JADASSOHN, S.**  
Spring Song, op. 93.
- JENSEN, A.**  
Happy Wanderer, in A flat.  
The Mill, op. 17, No. 3.
- JUNGSMANN, A.**  
Will-o'-the-Wisp, op. 217, No. 3.
- KARGANOFF, G.**  
Romance, op. 20, No. 9.  
Berceuse, op. 20, No. 11.
- KJERULF, H.**  
Berceuse, D flat, op. 12, No. 5.
- KUHLAU,**  
Sonatina, op. 20, No. 2.  
Sonatina, op. 20, No. 3.  
Sonatina, op. 55, No. 2.
- KULLAK, TH.**  
Kinderleben, op. 62; any three.
- KUESSNER, ALBERT**  
"Moon-Moths." op. 2; any one.
- LACK, T.**  
Cabaletta, op. 83.  
Arietta, op. 97.
- LANGE, GUSTAV**  
Six Characteristic Pieces, any two.
- LEO, LEONARDO**  
Arietta in G minor (Legnick ed.).
- LYON, JAMES**  
Novelette.  
Autumn (Novello's ed.).
- MACDOWELL, E.**  
Romanza, op. 39.  
Clair de Lune, op. 37, No. 1.  
Arabesque.
- MANN, OTTO**  
A Northern Cradle Song (Novello's ed.).
- MARONTELL, ANTONIN**  
In the Forest.
- MASSINET, J.**  
Mélodie, op. 10.
- MENDELSSOHN,**  
Gondellied in A.
- MERKEL, G.**  
Wanderer's Song, op. 18, No. 2.  
Impromptu, op. 18, No. 3.
- MEYER, A.**  
Mazurka, Caprice, No. 2.  
At Evening, No. 3.
- MEYER, CHAS.**  
Barcarolle, op. 121, No. 7.



MEYER-HELMUND,  
Chanson d'amour.  
Serenade de Pierrot.

MOORE, GRAHAM P.  
La Tzigane.  
Légende slave, op. 28, No. 1.

MOSZKOWSKI,  
Mélodie, op. 18.  
Tema, op. 10, No. 2.  
Rêverie, op. 15, No. 2.  
Miniatures, op. 28, No. 1.  
Valse Mignonne, op. 89, No. 2.

MOZART,  
Sonata No. 1 in C major; any two  
movements (Schirmer, vol. 65).

NOELCK, AUG.  
Gavotte Tendre, op. 137.  
Valse Elegante.

PACHER,  
Swiss Folk Song, op. 69, No. 3.

PIECZONKA, A.  
Tarantella in A minor.

PIERNE, G.  
Cradle Song in A.  
Valse in A.

RAFF, J.  
Romance, op. 2, No. 2.

RAVINA, H.  
Petit Bolero, op. 62.

REINECKE, C.  
Sonatina in C, op. 127 A, No. 1.  
Sonatina in F, op. 127 A, No. 3.  
Miniature Sonata in F, op. 136,  
No. 3.

SAINT-SAËNS,  
Romance sans Paroles.

SARTORIO, A.  
Murmuring Brooklet, op. 450.  
At Evening, op. 270.  
Spring's Greeting.

SCHARWENKA, PH.  
Hinaus ins Freie, op. 34, No. 2.  
Soldaten-Marsch, op. 34, No. 5.  
Capricciotto, op. 45, No. 3.  
Scherzino, op. 45, No. 7.  
Tarantelle, op. 45, No. 8.  
Menuett, op. 58, No. 6.

SCARLATTI, D.  
Tempo di Ballo in D.

SCHUBERT, FR.  
Waltzes, op. 9, Nos. 1, 2 and 3.

SCHUETT, E.  
Canzonetta in D major.

SCHYTTE, LUDWIG  
Berceuse, op. 26, No. 7.  
Evening Bells, op. 84, No. 5.

SIMON, ERNST  
Squirrel's Frolic.

STRELEZKI, ANTON  
Menuet à l'antique in E flat.

TSCHAIKOWSKI, P.  
Chanson Triste.  
Jugend Album, op. 39, Nos. 1, 2  
and 3; 4, 11 and 12; 20 and  
21; 22, 23 and 24.

VINCENT, RUTH  
Once Again, op. 33.

VOLKMANN, R.  
Grandmother's Songs, op. 27:  
Nos. 1 and 2; 6 and 7; 4, 5  
and 8 (Augener edition).

WACHS, P.  
Caprice Bohémien.  
Chanson du Soir.  
Joyeux Carillon.

WESTOBY, F. D.  
Consolation (Melody in D).

WILM, NICOLAI VON  
Le Carnival de Nice, op. 201, Nos.  
1, 2, 3, 4, 5; any two.  
Souvenir op. 107, No. 4.

WOLSTENHOLME, W.  
Chanson Triste.  
Allegretto in E flat.

### Primary Piano.

#### Technical Tests, etc., in Primary Piano Examinations.

Candidates must be prepared to play, with accurate fingering and from memory, the following technical exercises:—

SCALES.—All major, harmonic, minor, and chromatic scales, legato and staccato, hands separately, four octaves, in quarter notes, metronome,

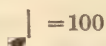


**CHORDS.**—Major and minor triads and chords in four note form, and dominant seventh chords, with inversions, hands separately—solid and broken. Broken chords to be played in quarter notes and solid chords in half notes.

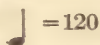


Broken chords, in the four note form, may be substituted for solid chords in the case of small hands.

**OCTAVES.**—Staccato octaves, in quarter notes, on any required scale, hands separately.



**ARPEGGIOS.**—Arpeggios of all major and minor common chords, compass four octaves, fundamental position, hands separately, quarter notes.



**SIGHT PLAYING.**—Candidates will be required to play at sight an easy piece.

**EAR TEST.**—Candidates will be required to sing without accompaniment a major scale, or, if unable to sing, will be expected to recognize errors, if any, in the scale as played by the examiner (the candidate not to see the keyboard). Candidates will also be tested in the intervals of major thirds, perfect fifths and octaves.

The metronome will be used in connection with the technical tests at the Primary Piano Examination.

### Primary Piano Certificate.

Successful candidates in the Primary Piano Examination will receive the Primary Piano Certificate of the University.

For particulars as to fees, see page 57.

Marks are awarded under the following heads in the Primary Piano Examination:—

	MAXIMUM
Scales,	8
Chords and octaves,	8
Accuracy of fingering, notation, etc.,	15
Phrasing and interpretation,	18
Quality of touch,	15
Choice and steadiness of tempo,	10
Use of pedals,	8
Sight reading,	5
Ear test,	5
Memory playing,	8

## Junior Grade.

Candidates will prepare eight numbers selected from the following list of compositions, one of which must be by Bach, one by either Haydn, Mozart or Beethoven, and one by Chopin—the candidate to be allowed freedom of choice in the remaining five numbers:—

## Junior Piano.

- ABELLE, VICTOR**  
Tarantelle, op. 19.
- BACH, FRIEDEMANN**  
Capriccio in D minor.
- BACH, J. S.**  
Fifteen Two Part Inventions (Peters' edition, vol. 201, Ed. Wood, 126; Schirmer Library, No. 813), 1 and 8; 3 and 4; any one of remaining numbers.  
Six short Fugues, No. 3; No. 4; No. 5 (Peters' edition, vol. 200, Ed. Wood, 238; Schirmer Library, No. 15).  
Fantasia in G Minor (Peters' edition, vol. 215).  
Prelude and Fugetta in D minor, No. 6 (Peters' edition, vol. 200, Ed. Wood, 238; Schirmer Library, No. 15).  
Prelude and Fugetta in E minor, No. 7 (Peters' edition, vol. 200, Ed. Wood, 238; Schirmer Library, No. 15).
- BACH, PH. EM.**  
Rondo Andantino, B minor (Schirmer).
- BACHMANN, G.**  
La Capricieuse (The Coquette).
- BEETHOVEN, L. VAN**  
Rondo in C major, op. 51, No. 1.  
Rondo in A.  
Sonata in G minor, op. 49, No. 1.  
Sonata in G, op. 49, No. 2.  
Bagatelles, op. 119, Nos. 1 and 2; 5 and 6; 9 and 11.  
Bagatelles, op. 126, No. 2; No. 3; Nos. 5 and 6.
- BOHM, CARL**  
Maybells, op. 135.  
Frolie of the Butterflies, op. 282.  
Hunter's Greeting, op. 309.
- BORCH, GASTON**  
Deux Romances sans Paroles, D flat, op. 67, No. 1; No. 2.
- BOROWSKI, F.**  
La Capricieuse.  
Serenata.  
Minuet in G.
- CARSE, A. VON AHN**  
Valse (No. 2 in B flat).
- CHAMINADE, C.**  
Pièce Romantique, op. 9, No. 1 and Gavotte, op. 9, No. 2.  
Pierrette, op. 41.  
Ritornelle, op. 83.  
Air de Ballet, op. 30.
- CHOPIN, FR.**  
Valse in F, op. 34, No. 3.  
Valse in A flat, op. 69, No. 1.  
Valse in B minor, op. 69, No. 2.  
Mazurka in A minor, op. 7, No. 2.  
Mazurka in B minor, op. 30, No. 2.  
Nocturne in E flat, op. 9, No. 2.  
Nocturne in G minor, op. 37, No. 1.
- COENEN, WILLIAM**  
Melody in E flat and In Springtime (Novello's edition).
- COLERIDGE-TAYLOR, S.**  
Intermezzo and Eastern Dance (From Nero Suite).  
Two Impromptus for the Piano-forte (either one).
- DAVIDOFF (REINECKE),**  
Romance sans Paroles, op. 23.
- DELLAFIELD, HENRY**  
Spanish Fantasia, op. 64, No. 16.  
Petite Polonaise de Concert, op. 67, No. 19.
- DOLMETSCH, VICTOR**  
Musette in A minor, op. 105 (Durand and Sons' ed.).
- DUCELLE, PAUL**  
At the Fountain, op. 18.
- DULAY, VICTOR**  
Valse Tzigane, op. 20, No. 2.  
Air de Ballet, op. 21.
- DURAND, AUG.**  
2nd Valse, op. 86.
- DUSSEK, J. L.**  
Rondo in B flat (Les Adieux).  
Rondo in F (La Chasse).
- DVORAK, ANTON**  
Polka, op. 39, No. 2.  
Menuett, op. 39, No. 3.  
Romance, op. 39, No. 4.
- FIELD, JOHN**  
Nocturne in E flat, No. 1.  
Nocturne in B flat, No. 5.



- FORSYTH, W. O.**  
Even Song, op. 14, No. 3.  
In the Twilight, op. 31, No. 1.  
Two Picturesque Valses, op. 29,  
(either one).
- GAUTIER, LEONARD**  
Frills and Flounces.
- GODARD, BEN.**  
Canzonetta, op. 35, No. 3.  
Au Matin, op. 83.  
Gigue, op. 103.  
Renouveau.
- GOTTISCHALK, L. M.**  
L'Étincelle (The Spark).
- GRANADOS, E.**  
Danzas Españoles, vol. I. and II.;  
any two of the six dances.
- GRIEG, ED.**  
Elegische Melodien, op. 34.  
Lyrische Stücke, op. 38, any two.  
Lyrische Stücke, op. 63, Nos. 1, 2  
and 4; 3 and 5; No. 6.
- HANDEL, G. F.**  
The Harmonious Blacksmith (from  
Suite V.).  
Suites Nos. 11, 12, 15, 16; any one.  
Fantasia in C.  
Fuguetas, any two.
- HARDY, EDMUND**  
Gathering Rosebuds.
- HAYDN, JOS.**  
Gipsy Rondo.  
Arietta con Variazioni in E flat  
(Peters' ed., vol. 484).  
Thema con Variazioni in C (Peters'  
ed., vol. 484).  
Sonata in E minor, No. 2, last two  
movements (Peters' ed., vol.  
713 A, Ed. Wood, 752).  
Sonata in E flat, No. 3, any two  
movements (Peters' ed., vol.  
713 A, Ed. Wood, 752).  
Sonata in D, No. 7 any two move-  
ments (Peters' ed., vol. 713 A,  
Ed. Wood, 752).
- HELLER, STEPHEN**  
Etudes, op. 45 and 46; any two.  
Tarantelle in A flat, op. 85, No. 2.
- JADASSOHN, S.**  
Improvisation, op. 48, No. 2.  
Remembrance (Album Leaves), op.  
71, No. 6.
- JENSEN, A.**  
Wanderbilder, op. 17, Nos. 1 and 2;  
7 and 8; No. 9.  
Berceuse, op. 12 (Augener's ed.).
- JENSEN-NIEMANN,**  
Murmuring Zephyrs.
- KROGMANN, C. W.**  
Ride of the Storm Witches, op. 46.  
The Fireflies' Carnival, op. 49, No. 4.  
Fetes des Fleurs, op. 80.
- KUESSNER, ALBERT**  
Dance of the Wood Nymphs.
- LISZT, FR.**  
Consolation, No. 3, in D flat major.  
Consolation, Nos. 1 and 4.
- LOETZ, PAUL DE**  
Caprice Etude.
- LUCAS, CLARENCE**  
The Moon of Omar, op. 52.
- MACDOWELL, ED.**  
Woodland Sketches, Nos. 1 and 6.  
Humoresque, op. 28, No. 1.  
The Eagle, op. 32, and  
The Brook, op. 32.  
Sea Pieces, op. 55, Nos. 1 and 2, 6  
and 7.  
Idyllen, op. 28, any two.
- MACFARREN, WALTER**  
Rondino Grazioso.  
Romance (Mariana).
- MACKENZIE, A. C.**  
Rustic Scenes, op. 9, any two  
(Augener's ed.).
- MENDELSSOHN, F.**  
Kinderstücke, op. 72, Nos. 1 and  
2; 3 and 4; No. 5; No. 6.  
Songs without Words, Nos. 2, 4, 6,  
12, 16, 18, 19, 29, 33, 35; any  
two.
- MERCADANTE, GAETANO**  
Doll Dance.
- MERKEL, G.**  
Polonaise in A, op. 28.  
Tarantella in A minor, op. 92.
- MEYER-HELMUND,**  
Nocturne in G flat major.  
Arabesque in B major.
- MOSZKOWSKI, M.**  
Musical Moments, op. 7, No. 1.  
Serenata, op. 15, No. 1.  
Romance, op. 81, No. 5.  
Melodie in G Flat, op. 10, No. 1.
- MOZART, W. A.**  
Fantasia in D minor.  
Rondo in D.  
Variations in A, No. 16 (Peters'  
ed., vol. 273).  
Sonata in F, No. 5 (Peters' ed.,  
vol. 485, Ed. Wood, 800, No.  
2; Schirmer Library, No. 65).  
Sonata in C, No. 15, last two move-  
ments (Peters' edition, vol.  
485, Ed. Wood, 800, No. 6;  
Schirmer Library, No. 65).
- NEVIN, ETHELBERT**  
A Sketch Book, op. 2, any two.  
A Day in Venice, op. 25, Nos. 3  
and 4.
- PADEREWSKI, I. J.**  
Mélodie, op. 3, No. 3.  
Chant sans Paroles.  
Minuet, op. 14, No. 1.  
Minuet, op. 16, No. 7.

- PARADIES, P. D.  
Tocatta.
- PESSE, MAURICE  
2, 3, 4 me. Valse—Impromptu, any one.
- PUGNO, RAOUL  
Serenade à la Lune.
- RAFF, J.  
Suite de Morceaux, op. 75, Nos. 1, 3, 6, 10, any one.  
Ranz des Vaches.
- RAMEAU,  
Gavotte (Le Tambourin).
- RUBINSTEIN, ANT.  
Polka, op. 82, No. 7.  
Mélodie in F.
- SAINT-SAENS, C.  
First Mazurka, op. 21.  
Gavotte in C minor, op. 25.
- SAPELNIKOFF, W.  
Second Gavotte, op. 5, No. 2.
- SCARLATTI-TAUSIG,  
Pastorale in E minor.  
Capriccio in E.
- SCHARWENKA, X.  
Polish Dance, E flat minor.  
A Souvenir, op. 68, No. 3.
- SCOTT, CYRIL  
Valse Caprice.
- SCHUBERT, FR.  
Impromptu in E flat, op. 90, No. 2.  
Impromptu in G major, op. 90, No. 3.  
Impromptu in A flat, op. 90, No. 4.  
Moments Musicaux, op. 94, No. 2 in A flat.  
Moments Musicaux, op. 94, No. 1 in C.  
Impromptu in A flat, op. 142, No. 2.
- SCHUMANN, R.  
Forest Scenes, op. 82, Nos. 1 and 2.  
Album for the Young, op. 68, Nos. 6, 7, 8, and 9; 22 and 23; 28 and 30.  
Kinder Sonata in G, op. 118, 1st and 2nd movements; 2nd and 3rd movements.  
Nocturne, op. 23, No. 4.
- SCHUETT, ED.  
Valse lente, op. 17, No. 2.  
Humoresque, op. 20, No. 1.  
Chanson Triste, op. 20, No. 4.  
Cantique d'Amour, op. 30, No. 6.  
Rêverie, op. 34, No. 5.  
Deux Moments, op. 76, any one.
- SCHYTTÉ, L.  
Rhapsody.
- SGAMBATI, G.  
Intermezzo, op. 21, No. 4.
- STAVENHAGEN, B.  
Caprice in B minor, op. 2, No. 3.  
Pastorale, op. 2, No. 2.
- THOME, F.  
La Sirene.
- TSCHAIKOWSKI,  
Barcarolle, "June," op. 37.  
Nocturne, op. 10, No. 1.  
Danse Russe, op. 40, No. 10.  
Song without Words, op. 2, No. 3.
- WACHS, PAUL  
Capricante.  
Valse Legere.
- WELSMAN, F. S.  
Minuet in A.
- WHEELDON, H. A.  
Chant d'Amour.
- WOLLENHAUPT,  
Morceau en forme d'Etude, in A flat major.
- WOYCKE, EUGEN.  
Première Tarantelle, op. 56, No. 8.

### Technical Tests, etc., in Junior Piano Examinations.

Candidates must be prepared to play, with accurate fingering and from memory, the following technical tests:—

SCALES.—All major, minor (harmonic and melodic) and chromatic scales, in quarter and eighth notes, legato, compass four octaves:—

 = 100, hands together.

Major scales, staccato, hands separately in quarter notes only.


CHORDS.—All major and minor common chords, solid and broken, in triad and four note forms, with inversions as may be required by examiner; dominant sevenths and diminished seventh chords, with inversions, four note form, hands together. Solid chords to be played in half notes and the broken chords in quarter and eighth notes.

 = 126

ARPEGGIOS.—Arpeggios of common chord, and dominant and diminished seventh chords, compass four octaves, with inversions, in quarter and eighth notes.

 = 132, hands separately.

OCTAVES.—Staccato and legato, in any required scale, hands together, staccato in quarter and eighths, legato in quarter notes.

 = 112.

EAR TESTS.—Candidates will be prepared to sing a major scale, without accompaniment, and will be tested in the intervals of a major third, a perfect octave, a perfect fourth, a perfect fifth, and a major sixth. Candidates who may be unable to sing will be required to recognize the same intervals when played by the examiner (the candidate not to see the keyboard).

SIGHT READING.—Candidates will also be tested in sight playing.

The metronome will be used in connection with the technical tests at the Junior Piano Examination.

Successful candidates in the Junior Piano Examination will, upon passing the Junior Theory Examination, be awarded the Junior Piano Certificate of the University.

For particulars as to fees, see page 57.

Marks are awarded under the following heads in the Junior Piano Examination:—

	MAXIMUM
Scales,	8
Chords and arpeggios,	8
Octaves,	4
Accuracy of fingering, notation, etc.,	12
Phrasing, accent, etc.,	10
Use of pedals,	8
Conception and interpretation,	12
Quality of touch,	10
Choice and steadiness of tempo,	10
Sight reading,	5
Memory playing,	8
Ear test,	5



## Intermediate Grade.

Candidates will prepare eight numbers selected from the following list of compositions, one of which must be by Bach, one by Beethoven, and one by Chopin—the candidate to be allowed freedom of choice in the remaining five numbers. One of the eight numbers must be prepared by the candidate without the aid of the teacher.

## Intermediate Piano.

**ARENSKY,**  
An der Quelle; Basso Ostinato.  
Valse, E flat major, op. 36.  
Etude, F sharp major, op. 36.  
Prelude in F minor.

**BACH, J. S.**  
Three Part Inventions (Peters' edition, vol. 201, Ed. Wood, 127; Schirmer Library, No. 813):  
Nos. 1, 2; 3, 4; 5, 6; 7, 8; 9, 10, 11; 12, 13; 14, 15.  
Fantasia in C minor (Peters' edition, vol. 207; Ed. Wood, 127; Schirmer Library, No. 22).  
Well-Tempered Clavier, Vol. I.  
Prelude and Fugue in C major No. 1.  
Prelude and Fugue in C minor, No. 2.  
Prelude and Fugue in D major, No. 5.  
Prelude and Fugue in E minor, No. 10.  
Prelude and Fugue in F major, No. 11.  
Prelude and Fugue in G minor, No. 16.  
Prelude and Fugue in A major, No. 19.  
Well-Tempered Clavier, Vol. II.  
Prelude and Fugue in C Minor, No. 2.  
Prelude and Fugue in E major, No. 9.  
Prelude and Fugue in G major, No. 15.

**BALAKIREW, M.**  
Impromptu on themes from two Chopin Preludes.

**BEETHOVEN, L. VAN**  
Sonata, op. 14, No. 1 (complete).  
Rondo a capriccio, op. 129.  
Sonata, op. 18 (last two movements).  
Sonata, op. 14, No. 2 (complete).  
Sonata, op. 79 (complete).  
Rondo in G, op. 51, No. 2.  
9 Variations in A (Quanto e bello l'amor).

**BOWEN, YORK**  
Nocturne (from Miniature Suite).  
Avison ed.

**BRAHMS, J.**  
Ballade, op. 10, No. 1.  
Ballade, op. 10, No. 2.  
Fantasies, op. 116, Nos. 4 and 5;  
6 and 7.  
Rhapsodie in E flat, op. 119, No. 4.

**BRASSIN,**  
Nocturne in G flat major, op. 17.

**CHOPIN, FR.**  
Valse in A flat, op. 34, No. 1.  
Valse in A flat, op. 42.  
Valse in C sharp minor, with Etude in A flat (posthumous).  
Mazurkas, op. 7, Nos. 3, 4 and 5.  
Mazurkas, op. 24, Nos. 3 and 4.  
Mazurkas, op. 33, Nos. 3 and 4.  
Mazurkas, op. 41, Nos. 1 and 2.  
Polonaise in C sharp minor, op. 26, No. 1.  
Polonaise in C minor, op. 40, No. 2.  
Polonaise in B flat, op. 71, No. 2.  
Nocturne in B, op. 9, No. 2.  
Nocturne in F, op. 15, No. 1.  
Nocturne in F sharp, op. 15, No. 2.  
Impromptu, op. 29.  
Impromptu in G flat, op. 51.

**DEBUSSY, CLAUDE**  
Deux Arabesques (either one).

**DENNEE, CHARLES**  
Springtime in the Forest, op. 34.

**DOEHLER, TH.**  
Tarantelle, G minor.

**DUSSEK, J. L.**  
Sonata in D, op. 9, No. 3.  
Sonata in A, op. 43.

**FORGEUS, EMIL**  
Etude de Concert, op. 15.

**FORSYTH, W. O.**  
Poème d'Amour, op. 31, No. 2.  
By the Sea, op. 28.  
Song of the South Wind, op. 21, No. 1.

**FRIML, R.**  
Valse Poetique, op. 13.  
L'Aurore, op. 36, No. 1 and Réveil du Printemps, op. 32.  
Staccato Caprice, op. 39.  
The Spirit of the Woods.

**GLAZOUNOW, A.**  
La Nuit, Etude, op. 31, No. 3.

**GLINKA-BALAKIREW,**  
The Lark.

**GRIEG, ED.**

- Romance, op. 51, for two pianos  
(either piano part).  
Menuett, op. 67.  
Lyrische Stücke, op. 43, any five.  
Lyrische Stücke, op. 54, any three.  
Lyrische Stücke, op. 71, Nos. 5, 6  
and 7.

**HANDEL, G. F.**

- Suites, Nos. 4; 9; 14.

**HAYDN, JOS.**

- Andante Varie in F minor (Peters'  
ed., vol. 484).  
Sonata in E minor, No. 2 (Peters'  
ed., vol. 713A; Ed. Wood, 752).  
Sonata in A flat, No. 8 (Peters' ed.,  
vol. 713A; Ed. Wood, 752).

**HELLER, STEPHEN**

- La Chasse, E flat, op. 29.

**HENSELT, AD.**

- Si oiseau j'étais, op. 2, No. 6.  
Spring Song, op. 15.

**HOLLAENDER, A.**

- Marche, op. 39, No. 1.

**HUMMEL, N.**

- La Belle Capriccioso, op. 55.  
Rondo (Le Galanté), op. 120.

**KARGANOFF, G.**

- Tarantelle, op. 4.  
Valse Caprice, op. 16.

**KULLAK, TH.**

- School of Octave Playing, Part 2,  
No. 1 and 2; 3 and 4.

**LACK, THEO.**

- Valse Aerienne, op. 159.

**LESCHETIZKY, TH.**

- The two Larks, op. 2, No. 1 and  
Dance à la Russe, op. 40, No. 5.

**LISZT, FR.**

- Dreams of Love, any one.  
Soirées de Vienna (Schubert). No.  
4; 6.  
On Pinions of Song (Mendessohn).  
Rhapsodies Hongroises, No. 5.  
Nocturne (La Regatta Venezia).  
On Lake Wallenstadt and Album  
Leaf.

**LUCAS, CLARENCE**

- Scherzo, Ariel, op. 55.

**MACDOWELL, E. A.**

- Witches Dance, op. 17, No. 2.  
Idyll, Shadow Dance, Intermezzo,  
op. 39.

**MENDELSSOHN, F.**

- Songs without Words, Nos. 18 and  
34; 25 and 21; 30 and 31.  
Fantasia in F sharp minor, op. 28.  
Rondo Brilliant in E flat, op. 29.

**MOSZKOWSKI, M.**

- Etincelles, op. 6.  
Waltz, A flat major.  
Air de Ballet, op. 36, No. 5.  
Moment Musical, op. 7, No. 2.  
Guitarre, op. 45, No. 2.  
Menuet, op. 17, No. 2.  
Love Waltz, op. 5.

**MOZART, W. A.**

- Pastorale Variée.  
Thème with Variations in A, No.  
8 (Peters' ed., vol. 273).  
Sonata in D, No. 3 (Peters' ed.,  
vol. 486).  
Sonata in A, No. 12.

**NICODE, J. L.**

- Melodie, op. 10.  
Waltz, op. 28, No. 1.

**OLESON, OLE**

- Fanitul, op. 28, No. 2, and  
Papillons, op. 50, No. 5.

**PADEREWSKI, I. J.**

- Légend, op. 16, No. 1.  
Mélodie, op. 16, No. 2.  
Nocturne, op. 16, No. 4.

**PAGANINI-SCHUMANN,**

- Caprice, op. 3, No. 2.

**PHILIPP, ISIDOR**

- Caprice, op. 21.

**PIECKZONKA, A.**

- Dancing Waves, op. 27.

**POLDINI, ED.**

- Valse de l'Eventail, op. 27, No. 1.

**RACHMANINOFF,**

- Valse, A major, op. 10, No. 2.  
Ten Preludes, op. 23, No. 3; 5.  
Barcarolle, op. 10, No. 3.

**RAFF, J.**

- Rigaudon.  
At Evening, La Fileuse (both).  
Polka de la Reine. Impromptu  
Valse, op. 94.  
Etude Melodique in A major, op.  
130, No. 2.  
Tambourin, op. 204, No. 6.

**RAMEAU,**

- Gavotte and Variations, A minor.

**RAVEL, MAURICE**

- Sonatina (any two movements).  
Pavanne.

**REINHOLD, H.**

- Impromptu in C sharp minor, op.  
28, No. 3.

**RITTER, THEODORE**

- Poetic Impressions, No. 6 (Sum-  
mer).

**RUBINSTEIN, A.**

- Kammenoi Ostrow, op. 10, No. 22.  
Fifth Barcarolle in A minor.  
Nocturne in F minor.

## SAINT-SAENS, C.

- Third Mazurka, op. 66.  
Valse Canariote, op. 88.  
Prelude and Fugue in E flat minor,  
op. 111, No. 3.

## SCHUBERT, FR.

- Impromptus, op. 142, No. 3.  
Impromptus, op. 90, No. 1.

## SCHUETT, E.

- Valse Mignonne, op. 16, No. 2.  
Gavotte-Humoresque, op. 17, No. 1.  
Poeme d'Amour, op. 20, No. 2.  
Valse Caprice, op. 32, No. 2 and  
Etude Mignonne, op. 16, No. 1.

## SCHUMANN, R.

- Novelletten, op. 21, Nos. 1, 2, 3, 4,  
5, 6, 7, any one.  
Fantasiestücke, op. 12, Nos. 2; 3  
and 4.  
Scherzo and Gigue; Romanze and  
Fughette; op. 32.  
Forest Scenes, op. 82, Nos. 4, 5 and  
6; 7, 8 and 9.

## SCHYTTÉ, L.

- Forest Elves, op. 70, No. 5.

## SCOTT, CYRIL

- Lotus Land, op. 47, No. 1, and  
Danse Negre, op. 58, No. 5.

## SIBELIUS, J.

- Romance in D flat, op. 24, No. 9.  
Impromptu, op. 24, No. 1.

## SINDING, C.

- Nocturne in B minor, op. 20, No. 1.  
Pianoforte Stücke, op. 24, No. 1  
with 2 or 3.

## STOJOWSKI, SIG.

- Prelude, op. 1, No. 2.  
Fileuse, op. 2, No. 1.

## TAUBERT,

- La Campanella, op. 41.

## VOGRICH,

- Staccato Caprice.

## WEBER, "C. M. VON

- Invitation pour la Valse, op. 65  
(Bulow ed. necessary).  
Rondo Brillante, op. 62.  
Polacca Brillante, op. 72.

## WIENIAWSKI,

- Valse de Concert, D flat, op. 3.

### Technical Tests, etc., in Intermediate Piano Examination.

Candidates must be prepared to play, with accurate fingering and from memory, the following technical tests:—

SCALES.—All major, minor and chromatic scales in similar motion, legato, compass four octaves, in quarter, eighth and sixteenth notes, and staccato in quarter and eighth notes. Major and harmonic minor scales in similar motion separated by a third, a sixth, and a tenth; and in contrary motion beginning on the same note or octave, in quarter, eighth and sixteenth notes:—

$$\text{♩} = 108$$

Candidates will also prepare the scales in triplet rhythms, similar motion, in quarter (one note to a beat) and eighth (three notes to a beat) notes, compass three octaves.

CHORDS.—All major and minor common chords with inversions in triad and four note forms; dominant seventh and diminished seventh chords, four note forms, with inversions both solid and broken with arm strokes as may be required by examiner. Broken chords to be played in quarter, eighth and sixteenth notes. Solid chords in quarter notes only.

$$\text{♩} = 96$$



**ARPEGGIOS.**—Arpeggios formed of all the major and minor common chords, with inversions, compass four octaves, hands separately and together; all chords of the dominant and diminished seventh, hands separately and together, in quarter, eighth, and sixteenth notes.



**OCTAVES.**—All major, minor and chromatic scales, staccato and legato, hands separately and together.

Wrist staccato, in quarter, eighth and sixteenth notes.

Arm strokes and legato, in quarter notes.



**EAR TEST.**—Candidates must be prepared to sing, without accompaniment, the major and harmonic minor scales. A similar test will be made with the intervals of the perfect fourth, fifth and octave, major second, third, sixth and seventh, and minor third. Candidates who may be unable to sing will require to distinguish the scales and intervals included in this test, when played on the piano by the examiner (the candidate not to see the keyboard).

**SIGHT READING.**—Candidates will also be tested in sight playing.

The metronome will be used in connection with the technical tests at the Intermediate Piano Examination.

### Intermediate Piano Certificate.

Successful candidates in the Intermediate Piano Examination, who have passed the Intermediate Theory Examination, will be awarded the Intermediate Piano Certificate of the University.

For particulars as to fees, see page 57.

Marks will be awarded under the following heads in the Intermediate Piano Examination:—

	MAXIMUM.
Scales,	8
Chords and arpeggios,	8
Octaves,	4
Accuracy of fingering, notation, etc.,	10
Phrasing, accent and interpretation,	16
Use of pedals,	8
Quality and gradation of tone,	10
Choice and steadiness of tempo,	10
Musicianship as displayed in self-studied pieces, etc.,	8
Memory playing,	8
Sight reading,	5
Ear test,	5

## TEACHER'S COURSE IN PIANOFORTE.

Candidates will prepare ten numbers, seven from the following list of compositions, one of which must be by Bach, one by Beethoven, one by Chopin,—and three from the list of compositions for Intermediate Pianoforte.

## Teacher's Course in Pianoforte.

## BACH, J. S.

English Suites: Nos. 1; 2; 4; 5.

Well-Tempered Clavichord, Vol. 1:

Prelude and Fugue in C sharp major, No. 3.

Prelude and Fugue in E flat major, No. 7.

Prelude and Fugue in G major, No. 15.

Prelude and Fugue in A minor, No. 20.

Well-Tempered Clavichord, Vol. 2:

Prelude and Fugue in C sharp minor, No. 4.

Prelude and Fugue in G minor, No. 16.

Prelude and Fugue in B flat major, No. 21.

Toccata and Fugue in E minor (Peters' edition, Vol. 210).

Toccata and Fugue in C minor (Peters' edition, Vol. 210).

Toccata and Fugue in D minor (Peters' edition, Vol. 210).

Toccata and Fugue in G minor (Peters' edition, Vol. 210).

## BEETHOVEN, L. VAN

Twelve Variations in A (Peters' Edition, vol. 298A).

Sonata, op. 2, No. 1 (complete).

Sonata, op. 2, No. 3 (any three movements).

Sonata, op. 10, No. 1 (complete).

Sonata, op. 10, No. 3 (complete).

Sonata, op. 26 (complete).

Sonata, op. 28 (any three movements).

Sonata, op. 31, No. 1 (any two movements).

Sonata, op. 31, No. 2 (any two movements).

Andante Favori in F.

## BOROWSKI, F.

Sonata Russe (any three movements).

## BRAHMS, J.

Clavierstücke, op. 76, Nos. 1 or 2 with 3 or 4.

Two Rhapsodies (either one) op. 79.

Drei Intermezzi, op. 117 (complete).

Hungarian Dances (any three).

## CHAMINADE, C.

Six Concert Studies, op. 35 (any two).

Preludes Melodique, op. 84, Nos. 1, 2 and 3.

## CHOPIN, F.

Scherzos, op. 20; op. 31; op. 39, any one.

Ballade in F major, op. 38.

Ballade in A flat, op. 47.

Polonaise, op. 26, No. 2.

Fantasia in F minor, op. 49.

Impromptu in F sharp, op. 36.

Berceuse, op. 57 and Tarantelle, op. 43.

Fantasia-Impromptu, op. 66 and Nocturne in B, op. 32, No. 1.

## DEBUSSY, CLAUDE

12 Preludes:

Nos. 2, 3, 4, 9, 10, 12 (any one).

Dances:

No. 1 (Danse Sacrée) and No. 2 (Danse Profane).

Danse, and La Plus que Lente.

## DONHANYI, ERNST VON

Rhapsodie, op. 11, No. 3 in C major.

## FRIML, R.

Concert Waltz, op. 12.

## GODARD, B.

En Route.

## GRIEG, E.

Sonata, op. 7.

Aus dem Volksleben, op. 19 (complete).

Holberg Suite, op. 40 (complete).

## HELLER, S.

On Song's bright Pinions (Mendelssohn), op. 40.

## KULLAK, T.

School of Octave Playing, op. 43, Part 2, Nos. 6; 7.

## LISZT, FRANZ

Forest Murmurs, Concert Etude, No. 1.

Dance of the Gnomes, Concert Etude, No. 2.

Sonette de Petrarca, No. 123.

Hark! Hark the Lark (Schubert), and

Sposalizio (any two).

Etude de Concert in D flat.

Rhapsodies Hongroises, Nos. 6, 7, 10, 11, 13 (any one).

Isolde's Liebestod (Wagner).

Cantique d'Amour.

## MACDOWELL, E. A.

Etude de Concert, op. 36.

- MENDELSSOHN, F.**  
Andante and Variations, op. 82.  
Andante and Variations, op. 83.  
Capriccio Brillante, op. 22.  
Andante and Rondo Capriccioso, op. 14.
- MOSKOWSKI, M.**  
Valse in A major, op. 17.  
En Automne, op. 36, No. 4.  
Scherzo Valse, op. 40.
- MOZART, W. A.**  
Fantasia, No. 24 in C minor.
- PIERNE, C.**  
Allegro Scherzando, op. 29.
- RACHMANINOFF, S.**  
Polichinelle, op. 3, No. 4 and Prelude in E flat, op. 23, No. 6.
- RHEINBERGER, J.**  
Toccata, op. 12.
- REINECKE, C.**  
Ballade, op. 20.
- ROSENBLOOM, S.**  
Three Concert Etudes, op. 5 (any two).
- SAPPELLNIKOFF, W.**  
Danse des Elfes, op. 3.
- SCHUETT, E.**  
Carnival Mignon, op. 48 (complete).  
A mon Amour, op. 77, No. 2.
- SCHUMANN, R.**  
Sonata in G minor, op. 22 (first or fourth movement with second or third).  
Three Romances, op. 28, (any two).  
Faschingsschwank aus Wien, op. 26; Nos. 1, 2, 3; 4, 5.
- SGAMBATTI, G.**  
Toccata, op. 18.

### Technical Tests, etc., in Teacher's Course Pianoforte Examination.

An oral examination will be conducted in which candidates must be prepared to answer questions on methods of teaching and to name technical exercises or studies suitable for the development of velocity, quality of tone, evenness of touch, and the proper cultivation of scales, arpeggios, part-playing, style and interpretation in the various stages of a student's musical development. The candidate should be familiar with the studies of Berens, Cramer, Clementi, Czerny, Doring, Kullak, Mocheles and others, and are advised to read "A Pedal Method" by Venino, or "Pedals of the Pianoforte" by Hans Schmidt, and "Principles and Expression in Pianoforte Playing" by A. F. Christiania from which questions will be asked relating to details of expression, phrasing, pedaling, rhythm, etc.

Candidates must also be prepared to point out errors which may be purposely introduced into some familiar composition as played by the examiner.

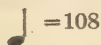
Candidates must be prepared to play two études from the studies of Cramer-Bulow, the two to be chosen from numbers 13 to 24; also three études from Clementi's Gradus ad Parnassum, and one étude from Haberbier's Op. 53 or Heller's Op. 46.

Candidates must be prepared to play with accurate fingering, and from memory, the following tests:—

**SCALES.**—All major, minor and chromatic scales, hands together, in similar motion, legato in quarter, eighth and sixteenth notes, and staccato in quarter and eighth notes, compass four octaves. Major and harmonic minor scales in similar motion, separated by a third, a sixth, and a tenth, and in contrary motion in quarter, eighth and sixteenth notes.

Candidates will also prepare the scales in accents of three, six, eight and nine.

CHORDS.—All major and minor common chords in triad and four note forms, dominant and diminished seventh chords, four note form, all with inversions, hands together, both solid and broken. The solid chords to be played in quarter notes, and the four note broken chords in quarter, eighth and sixteenth notes.



ARPEGGIOS.—Arpeggios formed of all the major and minor common chords, also dominant and diminished seventh chords with inversions, compass four octaves, hands together in quarter, eighth, and sixteenth notes.



OCTAVES.—All major, minor and chromatic scales, staccato and legato, in similar motion. Staccato in quarter, eighth, and sixteenth notes, and legato in quarter and eighth notes.



EAR TEST.—Candidates must be prepared to sing without accompaniment the major and minor scales (harmonic and melodic forms) and chromatic scales, or if unable to sing must recognize the scale (without seeing the keyboard) when played correctly or incorrectly by the examiner. The same tests will be made with all major, minor or perfect intervals within the compass of an octave.

SIGHT READING.—Candidates will also be tested in reading a piece of moderate difficulty at sight.

The metronome will be used in connection with the technical tests at the Teacher's Course Examination.

Marks will be awarded separately for the playing of the pieces and the technical tests, in each of which the candidates must obtain at least sixty per cent.

Candidates passing in one part of the examination, but failing in the other, although 60 per cent of the total combined number of marks may have been obtained, will be required to present themselves for a supplemental examination on that part of the examination in which they may have failed. The fee for this supplemental examination will be five dollars.



Marks will be awarded under the following heads in the Teacher's Course Pianoforte Examination.

	MAXIMUM.
Technique.—Scales, chords, arpeggios, octaves, studies, etc.	15
Oral tests, including questions on methods of teaching, etc.	20
Playing of pieces, accuracy of fingering, notation, etc.	
choice and steadiness of tempo, quality and gradation of tone	25
Musicianship, conception, interpretation, style, pedaling, etc.	30
Ear test	5
Sight reading	5

### Diploma in Teacher's Course Pianoforte.

Successful candidates in the Teacher's Course Pianoforte examination who have passed the University Junior and Senior Theory examination will be awarded the diploma in Teacher's Course Pianoforte of the University.

Candidates' names (on proper forms of application) must be in the hands of the Secretary of the Faculty on or before May 9th. No application will be received after this date.

The fee for diploma will be returned to unsuccessful candidates.

Fee for examination.....	\$10.00
Diploma.....	5.00

**SINGING.****For all Candidates in Singing.**

Candidates must bring their own accompanists. Teachers may act as such.

All accompaniments should be played as written.

Candidates have the option of singing the words of their solos either in the original language or in the English translation of the same.

All scales and studies should be vocalized to the word A (pronounced as in *father*), or sung to sol-fa syllables.

**Primary Grade.**

Successful candidates in the Primary Singing Examination will receive the Primary Singing Certificate of the University.

For particulars as to fees, see page 57.

Candidates must be prepared:—

- (1) To sing any major scale, without accompaniment.
- (2) To sing any major or perfect interval above any given note.
- (3) To sing three studies, selected from Nos. 1-10 of Concone's "Fifty Singing Lessons," for medium voice.
- (4) To sing four songs from the list given on page 35.

Marks will be awarded under the following heads:—

	MAXIMUM.
Voice production,	15
Correctness of intonation,	10
Management and control of breath,	8
Phrasing and expression,	12
Distinctness and correctness of pronunciation,	10
Accuracy as to tempo in the selected songs and studies,	10
Time and rhythm,	10
Flexibility,	7
Technical tests, etc.,	10
Precision and neatness in attacking and leaving notes,	8

### Junior Grade.

Before a certificate is granted in this grade, candidates must pass the Junior Examination in the Theory of Music.

For particulars as to fees, see page 57.

Candidates must be prepared:—

- (1) To sing any major or harmonic minor scale at various degrees of speed, without accompaniment.
- (2) To sing any major, minor or perfect interval above any given note.
- (3) To sing, at sight, an easy melody, without accompaniment.
- (4) To sing four studies of different character, one of which must be in a minor key, selected from Nos. 1-20 of Concone's "Fifty Singing Lessons" (medium voice), and from Nos. 1-18 of Concone's "Forty Lessons" for contralto (or bass).
- (5) To sing five songs, three from group (a) and two from group (b).
- (6) To sing arpeggios of the major and minor common chord, thus:



Marks will be awarded under the following heads:—

	MAXIMUM.
Voice production,	12
Correctness of intonation,	12
Management and control of the breath,	10
Variety of tone, phrasing and expression,	10
Distinctness and correctness of pronunciation,	6
Accuracy as to tempo in the selected songs and studies,	9
Time and rhythm,	10
Flexibility,	5
Precision and neatness in attacking and leaving notes,	10
Posture and facial expression,	6
Sight singing,	5
Technical tests,	5

**Intermediate Grade.**

Before a certificate is granted in this grade, candidates must pass the Intermediate Examination in the Theory of Music.

For particulars as to fees, see page 57.

Candidates must be prepared:—

(1) To sing any major, minor (melodic or harmonic) or chromatic scale, at various degrees of speed, and without accompaniment.

(2) To sing any diatonic or chromatic interval within the octave of any given note.

(3) To sing, at sight, an unaccompanied melody containing simple modulations.

(4) To sing two recitatives.

(5) To sing four studies of different character, two of which must be in a minor key, selected from Nos. 18-50 of Concone's "Fifty Singing Lessons" (medium voice), and from Nos. 16-40 of "Concone's "Forty Lessons" for contralto (or bass).

(6) To sing eight songs, four from each group marked (a) and (b).

(7) To sing arpeggios of the common chord and dominant seventh, thus:—



Marks will be awarded under the following heads:—

	MAXIMUM.
Voice production,	15
Correctness of intonation,	10
Management and control of the breath,	8
Variety of tone, phrasing and expression,	10



	MAXIMUM.
Distinctness and correctness of pronunciation,	8
Accuracy as to tempo in the selected songs and studies,	6
Time and rhythm,	8
Flexibility,	5
Precision and neatness in attacking and leaving notes,	6
Posture and facial expression,	5
Sight singing,	5
Recitative,	8
Technical tests,	6

## Primary Singing.

- ASHTON, A. L.  
"Gather Meadow Daisies."  
"The Summer of my Heart."
- BARNETT,  
"Cradle Song."
- BARRY, K.  
"For Awhile."
- BLOW,  
"The Self-Banished" (Folk Songs,  
No. 14).
- BOHM, C.  
"A little Song." (Elkin).
- BRAHE, M.  
"There's a Whisper in the Air."
- BRAHMS,  
"O guardian Angel."
- BUNNING,  
"When the Year was young and  
gay."
- CHADWICK, G.  
"O Love and Joy."
- CHIPMAN, FLORENCE  
"An evening Love-Song."
- CLUTSAM,  
"In the Harbour."
- COX, GARNET W.  
"Daffadowndilly." (Weekes).
- DANIELS, M. W.  
"The Lady of Dreams."
- DAVIES,  
"The Birds of Bethlehem."
- DIX, J. A.  
"Dorothy May."
- DOREL,  
"Calling me Home to you."
- ELLIOTT,  
"The whispering Wheat."
- FORSYTH,  
"Red Roses."
- GEEHL,  
"The Vales of Arcady."
- GERMAN, E.  
"From Wave to Wave."  
"Little Boy Blue."
- GRANT, DOUGLAS  
"The Lark in its Nest."
- GRIEG,  
"Faith," op. 33, No. 11.
- HALSEY,  
"Cossack Song."
- JOHNSON, N.  
"Remembrance."  
"Teach me the Charm."  
"Loyalty."
- LEHMANN, L.  
"My lovely Child."
- LOGAN,  
"The little Clouds."
- LOHR,  
"Rose of my Heart."
- LUCAS, CLARENCE  
"An Iroquois Serenade."
- MACDOWELL,  
"O lovely Rose."
- NOEL, JOCELYN  
"White Rose."
- NOVELLO, I.  
"Blue Eyes."
- OULTON, R. A.  
"Bye-Low."
- QUILTER, ROGER  
"Slumber Song."
- RUSSELL, KENNEDY  
"Flower of my Heart."
- SCOTT, CYRIL  
"Scotch Lullaby," op. 57 (Elkin).
- SCUDERI, S.  
"Tally-Ho; Gone away." (Boosey).
- SCHUBERT,  
"Morning Greeting."
- SCHUMANN,  
"I ne'er will roam," op. 51, No. 3.
- SIMSON, H. F.  
"Little fragrant Flower" (Boosey).
- SOMERVILLE, R.  
"Canterbury Bells."
- STONE, G. H.  
"Her Mother's Voice."
- STRELEZKI, A.  
"Baby's Dreamland."
- SULLIVAN,  
"Where is Another Sweet?"
- TIRINDELLI,  
"Absent" (Ricordi).
- WHITE, MAUDE V.  
"Little rosy Foot."  
"To his Beloved."
- WOOD HAYDN  
"The sea Road."  
"Sheila."

## Junior Singing.

## List (a)—

- ABT, FR.  
 "Sweet Dream."  
 "Rose of Roses."
- AIDE, H.  
 "Le vrai Bon-Heur" (Boosey).
- ARNE, T. A.  
 "Blow, blow, thou winter Wind."
- BENNETT, STERNDAL  
 "May-dew."
- BOYCE,  
 "By thy Banks gentle Stour."
- BRAHMS,  
 "Cradle-Song," op. 49, No. 4.
- CHOPIN,  
 "The Maiden's Wish."
- FRANZ, R.  
 "Goodnight."
- GRIEG,  
 "Cradle-Song."  
 "The old Song."
- HANDEL,  
 "How beautiful are the Feet of  
 them that preach the Gospel  
 of Peace."
- HAYDN,  
 "My Mother bids me bind my  
 Hair."
- HENSCHEL, G.  
 "The sunny Beam."  
 "Swiss Song."
- HERVEY,  
 "Violet" (Schott).
- JENSEN,  
 "Mother O sing me to Rest," op.  
 53.
- MALLINSON,  
 "The Rosebud."  
 "Four by the Clock."
- MANCINELLI, L.  
 "Paternoster."
- MACDOWELL, E. A.  
 "Folksong," op. 7, No. 3.  
 "Confidence," op. 7, No. 4.
- MACKENZIE,  
 "Winter, it is past."  
 "Spring-Song."
- MACPHERSON, G.  
 "Young Rose."
- PURCELL,  
 "Fairest Isle."

## SCHUBERT,

"Whither?"  
 "Crusaders."

## SCHUMANN,

"The Lotus Bloom."

## STAINER,

"The Rose-Bush" (Novello).

## TSCHAIKOWSKY,

"Deception," op. 65, No. 2.

## List (b)—

## ALLITSEN,

"My Laddie."  
 "The Stars are with the Voyager."

## AUSTIN, F.

"It was a Lover and his Lass."  
 "Faith, Hope and Charity."

## BATH, H.

"Longing."  
 "Vikings War-Song."

## BATTEN, R.

"Sea-Life."  
 "Warriors Love-Song."

## BISHOP,

"Love has Eyes."

## BRAHE, M.

"A Japanese Love-Song."

## BUCK,

"When the Heart is young."

## CAPEL,

"Three Fishers."

## COATES, ERIC

"Tell me where is Fancy bred."  
 "Japanese Farewell."

## ESIPOFF, S.

"Baby mine."

## HAM, ALBERT

"Maiden, with thy Lips so rosy."

## LUCAS,

"The coming Years."

## MACLEAN, A.

"Hold me with a Charm."

## MARTIN, E.

"The Tune of open Country."

## RONALD, LANDON

"April's here."  
 "Have you forgotten?"  
 "My Realm of Love."  
 "To Daffodils."

SULLIVAN, A.  
"County Guy."

TOSTI,  
"Mattinata."  
"Never."

WOODMAN,  
"An open Secret."

WILLEBY,  
"The four-leaf Clover."  
"Night Fairies."

YEARSLEY, C. B.  
"The Sweet of the Year."  
"Buttercups are blowing."



## Intermediate Singing.

List (a)—

- ARNE,  
"The Lass with the delicate Air."
- BACH,  
"Slumber Song" (Christmas Oratorio).
- BEETHOVEN,  
"Knowest thou the Land?"  
"In questa tomba oscura."
- BISHOP,  
"Should he upbraid."
- BRAHMS,  
"Sapphic Ode."  
"The Nightingale," op. 97, No. 1.
- COLERIDGE-TAYLOR,  
"Tell, O tell me."
- COSTA,  
"I dreamt I was in Heaven."
- DAVIES, WALFORD  
"The Farewell," (Novello).
- DEBUSSY,  
"The Mandolin."  
"Romance."
- DELIBES,  
"Bonjour Suzon."
- ELGAR,  
"Pleading."  
"Come, gentle Night."
- FRANCK, C.  
"The Wooing of the Rose."
- FRANZ,  
"Love awakes."
- GRIEG,  
"The Princess."  
"The Swan."
- MACKENZIE,  
"Gentle Dove." (Colomba).
- MOZART,  
"The Violet."
- PARRY, C. H.  
"Dirge in Woods."
- PERGOLESİ,  
"The Coquette."
- RACHMANINOFF,  
"O thou billowy Harvest-Field."
- SINDING,  
"I heard the Gull."  
"The Mother sings."  
(as one number).
- SCARLATTI,  
"Non dar più pene."
- SCHUBERT,  
"To the Moon."  
"Litany."
- SCHUMANN,  
"A red red Rose."
- TAUBERT,  
"In a strange Land."
- List (b)—
- ALBERTINI,  
"Hope."
- ALLITSEN,  
"One Star Only."  
"Won."
- BAILEY,  
"The Carol of the Lark."
- BANTOCK,  
"As I ride" (Boosey).
- BENDALL,  
"The Pixies."
- BLUMENTHAL,  
"Sleep."
- CHAMINADE,  
"Rest."  
"L'été."
- CLAY,  
"She wandered down the mountain Side."
- COLERIDGE-TAYLOR,  
"Eleanore."
- DAVIES, H. WALFORD  
"Dreaming for ever."
- DAVIES, J. D.  
"Goodnight."
- DVORAK,  
"Songs my mother taught me."
- ELGAR,  
"The Swimmer."
- FLETCHER,  
"Galloping Dick."
- FOOTE,  
"An Irish Folk-Song."  
"A Song of Summer."
- GEEHL,  
"O Bird of Heaven."
- GERMAN, E.  
"Rolling down to Rio."  
"Sweet Rose."

- GODARD,  
"Berceuse."
- GOETZ, A.  
"Song of the Wind."
- GOULD,  
"Molly Dear."
- GOUNOD,  
"Sing, smile, slumber."
- GRECO,  
"To Seraphina." (Boosey).
- HARTY, HAMILTON  
"Sea Wrack."  
"By the Bivouac's fitful Flame."
- HAWLEY,  
"Love's Life."
- HENSCHER, G.  
"Florentine Serenade."
- HERON-MAXWELL.  
"What is Life." (as one number).  
"Happiness."
- HOLBROOKE, J.  
"Come to the West."
- HOLMES, A.  
"An Irish Noel."
- KING, O.  
"Israfil" (Boosey).
- KORBAY,  
"The white Flag." (Boosey).
- LEHMANN, L.  
"At Sunset."  
"When green Leaves come again."
- LOHR,  
"The Wind on the Heath."  
"Where my Caravan has rested."
- MALLINSON,  
"A Birthday."
- MARTIN.  
"All in lily-white Gown."
- ROGERS,  
"Wind Song."
- RONALD, LANDON  
"The captive Lark."  
"For Phyllis."  
"Summer and Winter."  
"Secret Love." Any two (Enoch).  
"Pluck this Little Flower."  
"Light—my Light." As one number.
- SCOTT, CYRIL  
"My Captain."  
"Villanelle."  
"Yvonne of Brittany."
- STANFORD,  
"John Kelly."  
"Boot Saddle to Horse."  
"The willow Tree."  
"Le Carillon du Verre."
- SULLIVAN, A.  
"From Rock to Rock."  
"Wake then, Awake."
- THOMAS, GORING  
"Love's Echoes" (Ainona).
- TROTTERE,  
"A Rose in Heaven."
- WALLACE, W.  
"The spacious Firmament."  
"Son of mine."
- WALTHER,  
"May-Day."
- WARE, HARRIET  
"Boat Song."
- WHITE,  
"So we'll go no more a-Roving."
- WILLIAMS, VAUGHAN  
"Dreamland."  
"Linden Lea."
- WOOD, H. J.  
"Darling, how I love thee."
- WOODFORD-FINDEN, A.  
"White Sentinels."
- YON, P. A.  
"The Fool of Thule."

## Recitative.

## Soprano.

- HANDEL,  
"And the Angel said unto them"  
(Messiah).  
"No more in Zion" (Judas Macca-  
baeus).
- HAYDN,  
"O welcome now" (The Seasons).
- "Blest be the Lord" (Solomon).

## Contralto.

COSTA,  
 "Weep not, my Mother" (Naaman).  
 HANDEL,  
 "Great Prophetess" (Deborah).

MENDELSSOHN,  
 "Now Cherith's Brook is dried up"  
 (Elijah).

## Tenor.

HANDEL,  
 "My Arms! against the Gorgias  
 will I go" (Judas Maccabaeus).  
 "Thanks to my Brethren" (Judas  
 Maccabaeus).

HAYDN,  
 "And God created Man" (Creation).

## Bass.

HANDEL,  
 "I'll hear no more" (Esther).  
 "Be comforted" (Judas Macca-  
 baeus).

HAYDN,  
 "At last the bounteous Sun" (The  
 Season).

## ORGAN.

## Junior Grade.

Candidates must be prepared to play eight compositions selected from the following list. One number, at least, must be chosen from the list of pieces by Bach and two numbers from the list of pieces by either Mendelssohn, Merkel, or Rheinberger, the candidate being permitted the freedom of choice in the remaining five pieces. One number must be prepared without teacher's assistance:—

- BACH, J. S.**  
Eight short Preludes and Fugues  
BK. I., (Novello's Edition) any  
two.  
Prelude and Fugue in C minor,  
(Novello's Edition) BK. II.  
Prelude and Fugue in E minor,  
(Novello's Edition) BK. II.  
Prelude and Fugue in A major,  
(Novello's Edition) BK. III.  
Fantasia and Fugue in C minor,  
(Novello's Edition) BK. III.
- BAIRSTOW, E. C.**  
Scherzo in A flat.
- BUCK, DUDLEY**  
At Evening.
- BUESSER, HENRI**  
Marche de Fête, op. 36 (Durand  
et Fils edition).
- CALKIN, J. BAPTISTE**  
Andante con moto, op. 101.  
Festival March, op. 80.
- D'EVRY, E.**  
Meditation (Lemare's Recital Series  
No. 13).
- DESHAYES,**  
Prelude in D (Schirmer).
- DUBOIS, TH.**  
Marche de Procession in D.  
Cantilene Nuptiale in A flat.  
Toccata in G.
- GIGOUT, E.**  
Marche Religieuse in E flat.
- GUILMANT, A.**  
Marche triumphe in E flat, op. 34  
(Novello edition).  
Canzona in A minor, op. 40.  
Allegretto in B minor, op. 19.  
Cantilene pastorale in B minor, op.  
15.  
Prière et Berceuse, op. 27.
- HANDEL-THORLEY, W.**  
Grand Chœur in D, op. 18.  
Cazonne (Durand et fils ed.).
- HAILING, R. G.**  
Chanson de Joie.
- HOLLINS, ALFRED**  
In Springtime.  
Berceuse.  
Spring Song.
- HOPKINS, ED. J.**  
Adagio cantabile in D (Weekes'  
ed.).
- KARG-ELERT, S.**  
Choral Improvisationen, op. 65.  
Nos. 16, 33, 44, 45, 59; any two.
- LEMARE, E. H.**  
Chant sans paroles.  
Gavotte Moderne.  
Spring Song (From the South).  
Souvenir.  
Traumlied.  
Liebestraum.  
Romance in D flat.
- LEMMENS, J. N.**  
Prayer in E.  
Marche Triumphe in D.  
Finale in D.
- MERKEL, GUSTAV**  
Prelude in E flat, op. 100, No. 1.  
Postludium in D.  
Pastorale in G.  
Fantasia in E minor, op. 133.  
Overture in C.
- MENDELSSOHN, F. B.**  
Prelude and Fugue in G, No. 2.  
Sonata in C minor, No. 2.  
Sonata in D, No. 5.
- REA, WM.**  
Three Organ Pieces (any one).  
Augener edition, No. 8771.
- RHEINBERGER, JOS.**  
Twelve Trios, op. 189 (any one).  
Twelve Characteristic Pieces, op.  
156 (any one).
- RINCK,**  
Postlude in F major, Organ  
School, Bk. V., No. 3.
- SAINT-SAENS,**  
Communion in E, op. 13.



**SALOME, TH.**

Cantilene in A minor.  
 Offertoire in D flat.  
 Grand Choeur in A.

**SILAS, E.**

March in B flat, op. 95, No. 2.  
 Meditation in a Cathedral, op. 95.  
 No. 5.

**SMART, HENRY**

Andante Grazioso in G.  
 Moderato in D.  
 Six short and easy Pieces (any one) Novello's edition.  
 Three Andantes in C, F, A; any one.

**TOURS, B.**

Allegretto Grazioso.  
 Minuet and Trio in G.  
 Fantasia in C.

**WEST, J. E.**

Three Preludes (2nd ser). Any two.  
 Novello's edition.

**WESLEY, S. S.**

Larghetto with variations in F sharp minor.  
 Andante in E flat (2-4 time).  
 Andante in G (3-4 time).

**WHEELDON, H. A.**

Cantilene (Lemare Recital Series).  
 Berceuse in G.

**WOLSTENHOLME, W.**

Andantino (Lemare Recital Series).  
 Canzona (Lemare Recital Series).  
 Le Carillon.  
 The Question and The Answer.  
 (Any one).

Candidates must also be prepared to play on pedals all major scales, compass one octave; to play at sight a simple chant or hymn tune as may be required by the examiner; to transpose at sight a simple chant; play at sight a simple organ composition, and to answer questions on pitch and character of stops, and registration, etc. There will also be an ear test on the major, minor and perfect intervals within the octave.

### Junior Organ Certificate.

Successful candidates in the Junior Organ Examination who have passed the Junior Theory Examination, will receive the Junior Organ Certificate of the University.

Marks will be awarded under the following heads in the Junior Organ Examination:—

	MAXIMUM.
Accuracy as to notes, rests, etc.,	10
Independence of action between hands and feet,	8
Touch—legato, clear part-playing, etc.,	12
Choice and management of stops,	6
Phrasing,	12
Strictness and choice of tempo,	10
Musicianship in general requirements and self-studied piece	12
Sight playing,	6
Hymn playing,	6
Transposition,	6
Ear test,	6
Questions on organ, stops, etc.,	6

For particulars as to fees, see page 57.

## Intermediate Grade.

Candidates must be prepared to play eight compositions selected from the following list. One number, at least, must be chosen from the list of pieces by Bach; one sonata by Mendelssohn or Rheinberger; one other sonata, suite or concerto; one overture—the candidates being allowed freedom of choice in the remaining four pieces. One number must be prepared without the teacher's assistance:—

- BACH, J. S.**  
 Sonata in E flat, No. 1, Novello's edition, Bk. IV.  
 Sonata in D minor, Novello's edition, Bk. IV.  
 Concerto in G, Novello's edition, Bk. XI.  
 Prelude and Fugue in G, Novello's edition, Bk. VIII.  
 Prelude and Fugue in A minor.  
 Prelude and Fugue in C, (Novello's Edition) Bk. III.  
 Prelude and Fugue in E flat (St. Ann's), (Novello's Edition) Bk. VI.  
 Toccata and Fugue, D minor, (Novello's Edition) Bk. VI.  
 Chorale Prelude in A (4-4 time) Novello, O.C. 318. (Allein Gott in der höh' sei ehr).  
 Choral Prelude in G (6-8 time) Novello, O.C. 310.  
 Choral Prelude (Wachet auf). Novello O.C. 356.
- BERENS, HERMANN**  
 Fantasia in C minor, Augener's edition, No. 8722.
- BOROWSKI, FELIX**  
 Sonata, No. 1 in A minor.  
 Suite No. 1 in E minor, Laudy ed.
- BOELLMANN, L.**  
 Suite Gothique.
- BRAHMS, J.**  
 11 Choral Preludes, Nos. 1, 2 and 3; 8, 9, 10 and 11., Simrock ed.
- BREWER, A. HERBERT**  
 Triumphal Song.
- FRANCK, C.**  
 Pastorale in E, op. 19, No. 4.  
 Three pieces, Fantasia, Cantabile, Piece heroïque; any one.
- FRICKER, H. A.**  
 Concert overture in C minor.
- GADE, N.**  
 Three pieces (Any one). Augener ed., 8704.
- GUILMANT, A.**  
 Marche sur un thème de Handel, op. 15.  
 Légende and Final Symphonique, op. 71.
- FINALE, Grand Choeur in E flat, op. 40.**  
**MARCHE FUNÈBRE and Chant Seraphique, op. 17.**  
**FANTASIA sur deux Mélodies Anglaises, op. 43.**
- HANDEL, Occasional Overture.**
- HANDEL-BEST, Six Concertos, Nos. 3, 5, 6 (any one).**
- HARWOOD, BASIL**  
 Requiem Aeternam.
- HESSE, A.**  
 Variations on an original theme in A flat.  
 Variations on an original theme in A.  
 Toccata in A flat.
- HOLLINS, ALFRED**  
 Overture in C major.  
 Overture in C minor.  
 Intermezzo in D flat.  
 Triumphal March.
- HOPKINS, ED. J.**  
 Allegro Finale in A (Jubilee).  
 Andante Grazioso.  
 Allegro Moderato in A (Weekes' ed.).
- HOYTE, W. S.**  
 Scherzo in B flat.
- JOHNSON, BERNARD**  
 Two Duologues (both).
- KARG-ELERT, SIGFRID**  
 Trois Impressions, op. 72 (any one).  
 Choral Improvisationen, op. 66, Nos. 12, 38, 47 (any one).
- LEMARE, E. H.**  
 Marche Solennelle.  
 Réverie, op. 20.  
 Pastoral Poem, op. 54.
- LEMMENS, J. N.**  
 Fantasia in A minor (Schirmer).  
 Hosannah; Ite missa est; Sonata Pontificale.

- LLOYD, C. H.**  
Sonata in D minor, Novello.
- MACPHERSON, CHAS.**  
Fantasy Prelude, Novello.
- MENDELSSOHN, F. B.**  
Sonatas, Nos. 3, 4, 6 (any one).  
Prelude and Fugue in D minor,  
No. 3.  
Prelude and Fugue in C minor,  
No. 1.
- MERKEL, GUSTAV**  
Sonata, No. 5, D minor, op. 148.  
Sonata, No. 6, E minor, op. 148.  
Adagio in E, op. 35, Augener ed.  
8706.
- PARRY,**  
Chorale Preludes, Books 1 and 2,  
any two numbers.
- PIUTTI,**  
Sechs Stücke, op. 11 (any one).
- RAFF, J.**  
Introduction and Fugue in E  
minor, Augener ed, 8702.
- REGER, MAX**  
3 Organ Pieces, op. 7, any two.  
Augener ed, 5825.
- RHEINBERGER, J.**  
Fantasia Sonata in A flat, No. 2.  
Augener ed., 8701.  
Pastoral Sonata in G, No. 3.  
Sonata in A minor, No. 4.  
Sonata in F sharp minor, No. 5.  
Monologues, op. 156 (any two).  
Twelve Pieces, op. 174 (any two)
- SAINT-SAENS, C.**  
Elevation in E.  
Benediction Nuptiale.  
Fantasia in E flat.  
Prelude and Fugue in B, op. 99,  
No. 2.
- SCHUMANN, R.**  
Six Studies, op. 56 (any two).
- SILAS, E.**  
Fantasia on St. Ann's Tune.
- SMART, H.**  
Postlude in D. Novello.  
Andante E minor. Novello.  
Andante in G. Novello.  
Solemn March in E flat.  
Con moto, en forme l'ouverture.  
Ashdown.
- STEWART, R. P.**  
Concert Fantasia in D minor.  
Novello.
- WESLEY, S. S.**  
Choral Song and Fugue.  
Andante in F.
- WEST, J. E.**  
Finale Jubilante. Novello.  
Festal Commemoration. Novello.  
"O Filii" with variations. Novello.
- WIDOR, C. M.**  
First Symphony (Marche Pontifi-  
cale Intermezzo, Finale).  
Second Symphony (Salve Regina,  
Pastorale, Finale).
- WILLAN, HEALEY**  
Prelude and Fugue in C minor.  
Epilogue.
- WOLSTENHOLME, W.**  
Cantilene in A flat.  
Sonata in style of Handel.  
Festival Toccata in B flat.  
Overture in F.

Candidates must be prepared to play all major and minor scales on pedals, compass one octave; to play at sight, and with appropriate registration, several verses of a hymn tune or choral; to play at sight an organ composition; to transpose a hymn tune or choral into any key required within the compass of a third, above or below, to answer questions on organ construction and registration, etc., and to pass an ear test on any interval within the octave.

### Intermediate Organ Certificate.

Successful candidates in the Intermediate Organ Examination, who have passed the Intermediate Examination in Theory, will receive the Intermediate Organ Certificate of the University.

Marks will be awarded under the following heads in the Intermediate Organ Examination:—

	MAXIMUM.
Accuracy as to notes, rests, etc.,	10
Independence of action between hands and feet,	8
Touch—legato, clear part-playing, etc.,	12
Choice and management of stops,	6
Phrasing,	12
Strictness and choice of tempo,	10
Musicianship in general requirements and self-studied piece,	12
Sight playing,	6
Hymn playing,	6
Transposition,	6
Ear test,	6
Questions on organ, stops, etc.,	6

For particulars as to fees, see page 57.



## VIOLIN.

## Primary Grade.

NOTE.—Candidates must bring their own accompanist, their teachers being permitted to act as such. Candidates are also requested to have their strings, pegs, and bows in perfect condition.

Candidates will be required to prepare six studies, and four pieces chosen from the following list, one piece being selected from each group:—

## Studies.

DONT,  
Op. 38, Twenty Exercises.

## Pieces.

## Group No. 1:—

DANGLA,  
Six airs variés, op. 89 (any one).

CORELLI,  
One "Sarabande," one "Gavotte,"  
and one "Gigue" (these three  
being considered as one num-  
ber). Use Litolf edition.

HENRY J. HAROLD  
Mazurka.

BOROWSKI,  
Adoration.

DOELB, WILHELM  
Bolero, op. 44, No. 2.

## Group No. 2:—

HANDEL,  
Bourrée (Classic Pieces, Peters).

MOZART,  
Menuetto (Classic Pieces, Peters).

BACH,  
Loure (Classic Pieces, Peters).

GABRIEL-MARIE,  
La Cinquantaine.

GILLET,  
l'assepié.

BOCCHERINI,  
Menuetto.

GLUCK,  
Gavotte from Don Juan.

DITERSDORF,  
Deutscher Tanz (Burmester).

## Group No. 3:—

GLUCK,  
Andante (Classic Pieces, Peters).

BACH,  
Sarabande (Classic Pieces, Peters).

N.B.—Candidates are advised to memorize as much as possible of their work.

TARTINI,  
Adagio (Classic Pieces, Peters).

HUMMEL,  
Romance (Classic Pieces, Peters).

HANDEL,  
Largo (Classic Pieces, Peters).

HAYDN,  
Serenade.

SCHUBERT,  
Preghiera.

SCHUMANN,  
Träumerei.

## Group No. 4:—

HÜSSLA,  
Barcarolle.

SEITZ,  
Menuett.

HENRY, J. HAROLD  
Valse.

WARNER, H.  
Allegretto Grazioso.

PAPINI,  
Romanze in F.

BOHM,  
Moto perpetuo (in D).

BOROWSKI,  
Berceuse.

STEARNS, C. C.  
Serenade.

BUSCH, CARL  
The Top.

HERRMANN, TH.  
Serenade, op. 77.

**Technical Tests, etc.**

Candidates must be prepared to play (from memory) all the major scales and all the minor scales (both melodic and harmonic forms) through two octaves.

**Sight Reading.**

Candidates will be required to play at sight a simple piece in the first three positions.

**Primary Violin Certificate.**

Successful candidates in the Primary Violin Examination will be awarded the Primary Violin Certificate of the University.

For particulars as to fees, see page 57.

Marks will be awarded under the following heads in the Primary Violin Examination:—

	MAXIMUM.
Position,	12
Purity of intonation,	12
Tone—quality and volume,	12
Technique, left hand,	12
Technique, bowing,	12
Accuracy of notation in both bow and finger markings,	10
Style, conception (natural qualifications),	10
Memory,	10
Sight reading,	10

## Junior Grade.

NOTE.—Candidates must bring their own accompanist, their teachers being permitted to act as such. Candidates are also requested to have their strings, pegs, and bows in perfect condition. Candidates will be required to prepare six studies, and six pieces chosen from the following list, one piece being selected from each group.

## Studies.

KREUTZER,  
42 Studies (Hermann or David edition preferred). Any six studies

ies taken from these between  
No. 2 and No. 30.

## Pieces.

## Group No. 1:—

DE BERIOT,  
Scène de Ballet (Bolero, or Tempo di Valse).  
Air Varié No. 6 or No. 7.

RODE,  
7th Concerto (1st or 3rd movement).  
Air Varié in G (David).

BACH,  
Concerto in A minor (1st or 3rd movement).  
Concerto in E (1st or 3rd movement).

## Group No. 2:—

VIEUXTEMPS,  
Rêverie.

ERNST,  
Elégie.

SPOHR,  
Barcarole.

HOLLAENDER,  
Spinning Song.

BOHM,  
Cavatina.

RAFF,  
Cavatina.

## Group No. 3:—

WIENIAWSKI,  
Mazurkas (any one).

DVORAK,  
Indian Canzonetta.

RIES,  
Barcarolle (op. 34).

RAMEAU,  
Rigaudon (Burmester).

## Group No. 4:—

BACH,  
Air on G string.

BOURNSCHEIN,  
Rêverie Tristesse.

GODARD,  
Berceuse from Joselin.

ARNOLD, G. W.  
Meditation.

SIMON,  
Berceuse.

SITT,  
Barcarole.

SCHUMANN,  
Evening Song (Joachim).

RIES,  
Barcarole from Suite in G.

## Group No. 5:—

HANDEL,  
Sonatas (any one).

SCHUBERT,  
Sonatinas (any one).

MOZART,  
Sonatas (any one).

## Group No. 6:—

DVORAK,  
Humoreske (Kreisler).

SINDING,  
Prelude (op. 43).

HUSS, HENRY HOLDEN  
Romance in E.

GOSSEC,  
Gavotte.

MOZART,  
Deutscher Tanz.

D'AMBROSIO,  
Waltz.

DRDLA,  
Souvenir.  
Serenade.

DEBEFVE,  
Berceuse (G major).

N.B.—Candidates are advised to memorize as much as possible of their work.

### Technical Tests, etc.

Candidates must be prepared to play from memory all major scales, also all minor scales (melodic and harmonic forms) through three octaves; also all major scales in thirds, sixths and octaves; compass—one octave only.

### Sight Reading.

Candidates will be required to play at sight a piece of moderate difficulty.

### Junior Violin Certificate.

Successful candidates in the Junior Violin Examination, who have passed the Junior Theory Examination, will be awarded the Junior Violin Certificate of the University.

Marks will be awarded under the following heads in the Junior Violin Examination:—

	MAXIMUM.
Tone—quality and volume,	15
Technique, left hand,	15
Technique, bowing	15
Rhythm, choice of tempo, phrasing, etc.,	15
Style, emotion, brilliancy (natural qualifications)	15
Sight reading,	15
Memory,	10

For particulars as to fees, see page 57.



## Intermediate Grade.

NOTE.—Candidates must bring their own accompanist, their teachers being permitted to act as such.

Candidates will be required to prepare six studies and seven pieces chosen from the following list, one piece being selected from each group:—

## Studies.

- |   |                              |
|---|------------------------------|
| <b>KREUTZER,</b><br>42 Studies (the exercises in double<br>stopping). | <b>RODE,</b><br>24 Caprices. |
|---|------------------------------|

## Pieces.

- |  |   |
|--|---|
| Group No. 1:—<br><b>DE BERIOT,</b><br>Concertos (any one, complete).<br><b>MOZART,</b><br>Concertos (2 movements from any<br>one).<br><b>VIOTTI,</b><br>22nd Concerto (1st or 3rd move-<br>ment).<br><b>KREUTZER,</b><br>Concertos (13th or 19th complete).  | <b>VIOTTI,</b><br>Adagio from 22nd Concerto (David).<br><b>MOZART,</b><br>Adagio from Concerto in A (David).<br><b>BRUCH,</b><br>Adagio from Concerto in G minor.<br><b>MENDELSSOHN,</b><br>Andante from Concerto in E minor.   |
| Group No. 2:—<br><b>WIENIAWSKI,</b><br>Legende.<br><b>RIES,</b><br>Adagio from Suite in G.<br><b>BEETHOVEN,</b><br>Romance in G.<br>Romance in F.<br><b>BOHM,</b><br>Legende.<br><b>BRUCH,</b><br>Kol Nidrey.<br><b>GODARD,</b><br>Adagio from Concerto in A minor.<br>Adagio pathetic.<br><b>GOLDMARK,</b><br>Andante from Concerto.<br><b>BROCKWAY,</b><br>Romance, op. 31, No. 3. | Group No. 4:—<br><b>WIENIAWSKI,</b><br>Valse Caprice.<br><b>HUBAY,</b><br>Hejra Kati.<br><b>D'AMBROSIO,</b><br>Romanze.<br><b>VIEUXTEMPS,</b><br>Fantasie Caprice.<br><b>ZARZYCKI,</b><br>Mazurka.<br><b>VIEUXTEMPS,</b><br>Ballade e Polonaise.<br><b>MENDELSSOHN,</b><br>Andante (from Concerto).<br><b>LEONARD,</b><br>Souvenir de Bade.<br><b>WILHELMJ, A.</b><br>Ballade, op. 40.<br><b>DRDLA, F.</b><br>Polichinelle, op. 41. |
| Group No. 3:—<br><b>SPOHR,</b><br>Adagio from 9th Concerto.<br>Adagio from 11th Concerto.<br>Adagio from 7th Concerto.   | Group No. 5:—<br><b>RIES,</b><br>Suite in G (moto perpetuo).<br><b>HAUSER,</b><br>Hungarian Dances.   |

- |  |   |
|--|---|
| LECLAIR,<br>Tambourine.                          | GADE,<br>Sonatas (any one).                             |
| SCHUBERT,<br>L'abeille.                          | BACH,<br>Sonatas for Violin Solo, any two<br>movements. |
| PAGANINI,<br>Moto perpetuo.                      | Group No. 7:—   |
| VIEUXTEMPS,<br>Tarantelle, op. 22, No. 5.        | MASSENET,<br>Crépuscule (Hubay).                        |
| HUBAY,<br>The Butterfly.                         | FLOERSHEIM,<br>Idylle.                                  |
| Group No. 6:—                                    | TSCHAIKOWSKI,<br>Sérénade Mélancholique.                |
| RUST,<br>Sonata in D minor.                      | MASSENET,<br>Méditation de Thais.                       |
| LECLAIR,<br>Sonatas (David), any one.            | DEBUSSY,<br>En Bateau.<br>Menuet.                       |
| NARDINI,<br>Sonatas (David), any one.            | PAPINI,<br>Contemplation.                               |
| BEETHOVEN,<br>Sonatas Nos. 1, 2, 4, 5 (any one). | SARASATE,<br>Miramar, op. 42.                           |

### Technical Tests, etc.

Candidates must be prepared to play from memory the major and minor scales in thirds, sixths and octaves through two octaves, also arpeggios in octaves (compass two octaves).

Technic of the Bow.

### Sight Reading.

Candidates will be required to play at sight one slow and one quick movement of moderate difficulty.

### Intermediate Violin Certificate.

Successful candidates in the Intermediate Violin Examination, who have passed the Intermediate Theory Examination, will be awarded the Intermediate Violin Certificate of the University.

Marks will be awarded under the following heads in the Intermediate Violin Examination:—

	MAXIMUM.
Tone—quality and volume,	15
Technique, left hand,	15
Technique, bowing,	15
Individuality, style and natural qualifications,	15
Interpretation, choice of tempo, phrasing, etc.	15
Sight reading,	15
Memory,	10

For particulars as to fees, see page 57.

**VIOLONCELLO.****Primary Grade.**

NOTE.—Candidates must bring their own accompanist, their teachers being permitted to act as such. Candidates are also requested to have their strings, pegs and bows in perfect condition.

Candidates will be required to prepare fifteen studies and four pieces chosen from the following list, one piece being selected from each group:—

**Studies.**

LEE, SEBASTIAN  
Op. 31, 40 Exercises.

**Pieces.**

Group No. 1:—  
GABRIEL-MARIE,  
La Cinquantaine.

LEE, SEBASTIAN  
Gavotte, op. 112.

Group No. 2:—  
GOLTERMAN, GEORGE  
Andante (from A minor Concerto).

SCHUMANN,  
Träumerei.

POPPER,  
Wiegenlied.

THOME, FRANCIS  
Simple Aveu.

GODARD,  
Berceuse.

FISHER,  
Romance.

Group No. 3:—  
MASSENET,  
Elegie.

WAGNER,  
Evening Star.

GABRIEL-MARIE,  
Lamento.

MENDELSSOHN,  
Spring Song.

GILLET,  
Madrigal.

Group No. 4:—  
BURGMUELLER,  
3 Nocturnes.

GOLTERMAN,  
Romance.  
Le Rêve.

DUNKLER,  
Rêverie.

RUBINSTEIN,  
Melody in F.

NOTE.—Candidates are advised to memorize as much as possible of their work.

**Technical Tests, etc.**

Candidates must be prepared to play from memory all major and the melodic minor scales through two octaves.

**Sight Reading.**

Candidates will be required to play at sight a simple piece in the four first positions.

**Primary Violoncello Certificate.**

Successful candidates in the Primary Violoncello Examination will be awarded the Primary Violoncello Certificate of the University.

For particulars as to fees, see page 57.

Marks will be awarded under the following heads in the Primary Violoncello Examination:—

	MAXIMUM.
Position,	12
Purity of intonation,	12
Tone—quality and volume,	12
Technique, left hand,	12
Technique, bowing,	12
Accuracy of notation in both bow and finger markings,	10
Style, conception (natural qualifications),	10
Memory,	10
Sight reading,	10



**Junior Grade.**

NOTE.—Candidates must bring their own accompanist, their teachers being permitted to act as such. Candidates are also requested to have their strings, pegs and bows in perfect condition.

Candidates will be required to prepare six studies and six pieces chosen from the following list, one piece being selected from each group:—

**Studies.**

**GRUETZMACHER,**  
Op. 33.

**MERCK,**  
20 Exercises.

**Pieces.**

Group No. 1:—  
**POPPER,**  
Gavotte in D.

**THOME,**  
Andante Religioso.

**GOLTERMAN,**  
Tarantelle.

**SAINT-SAENS,**  
Le Cygne.

**FISHER,**  
Czardas.

**DUNKLER,**  
La Fileuse.

**DE BOISDEFFRE,**  
Suite Orientale.

Group No. 4:—  
**MENDELSSOHN,**  
2 Sonatas.

Group No. 2:—  
**CHOPIN,**  
Nocturne (Servais).

**BEETHOVEN,**  
5 Sonatas.

**POPPER,**  
Widmung.

Group No. 5:—  
**ROMBERG,**  
Concertino.

**MASSENET,**  
Last Dream of the Virgin.

**LEE,**  
Op. 39—Duets.

Group No. 3:—

**GOLTERMAN,**  
Grand Duo, op. 25.

Group No. 6:—  
**SCHROEDER,**  
Concerto.

**POPPER,**  
Romance.

**GOLTERMAN,**  
3rd or 4th Concerto.

**GILLET,**  
Pastorale.

NOTE.—Candidates are advised to memorize as much as possible of their work.

**Technical Tests, etc.**

Candidates must be prepared to play from memory all major and melodic and harmonic minor scales and also arpeggios through two octaves; they will also be tested in the simplest form of double stopping.

**Sight Reading.**

Candidates will be required to play at sight a piece of moderate difficulty.

**Junior Violoncello Certificate.**

Successful candidates in the Junior Violoncello Examination, who have passed the Junior Theory Examination, will be awarded the Junior Violoncello Certificate of the University.

Marks will be awarded under the following heads in the Junior Violoncello Examination:—

	MAXIMUM.
Tone—quality and volume,	15
Technique, left hand,	15
Technique, bowing,	15
Rhythm, choice of tempo, phrasing, etc.,	15
Style, emotion, brilliancy (natural qualifications),	15
Sight reading,	15
Memory,	10

For particulars as to fees, see page 57.

**Intermediate Grade.**

NOTE.—Candidates must bring their own accompanist, their teachers being permitted to act as such.

Candidates will be required to prepare six studies and four pieces chosen from the following list, one piece being selected from each group:—

**Studies.**

DUPONT,  
21 Exercises.

**Pieces.**

Group No. 1:—  
POPPER,  
Hungarian Rhapsody and Taran-  
telle, op. 33.

CASELLA,  
Chanson Napolitaine.

SERVAIS,  
Fantasie Caracteristique.

MAX BRUCH,  
Kol Nidrei.

BACH,  
Aria.

LALO,  
Chants Russes.

Group No. 2:—  
SERVAIS,  
Concerto Militaire.  
Souvenir de Spa.

RIES,  
Grand duo on Russian Airs.

D'ERLANGER,  
Andante Symphonique.

Group No. 3:—  
RAFF,  
Sonata.

BOELLMAN,  
Sonata.

MOZART,  
Sonata.

Group No. 4:—  
LALO,  
Concerto in D.

ROMBERG,  
Concerto in No. 2.

GOLTERMAN,  
Concerto in A minor.

SAINT-SAENS,  
Concerto in A minor.

POPPER,  
Concerto in E minor.

KLUGHARDT,  
Concerto in A minor.

**Technical Tests, etc.**

Candidates must be prepared to play from memory the major and minor scales in thirds and sixths through one octave.

Technic of the Bow.

**Sight Reading.**

Candidates will be required to play at sight one quick and one slow movement of moderate difficulty.

**Intermediate Violoncello Certificate.**

Successful candidates in the Intermediate Violoncello Examination, who have passed the Intermediate Theory Examination, will be awarded the Intermediate Violoncello Certificate of the University.

Marks will be awarded under the following heads in the Intermediate Violoncello Examination:—

	MAXIMUM.
Tone—quality and volume,	15
Technique, left hand,	15
Technique, bowing,	15
Individuality, style (natural qualifications),	15
Interpretation, choice of tempo, phrasing, etc.,	15
Sight reading,	15
Memory,	10

For particulars as to fees, see below.

**Table of Fees for Local Examinations.**

NOTE.—Candidates' names (in the proper form of application) and fees must be in the hands of the Secretary of the Faculty on or before November 1st and May 9th. No application will be received after these dates.

The fees for certificates will be returned to unsuccessful candidates.

**Theory:—**

Junior.....	\$2.00
Intermediate.....	3.00
Senior.....	4.00
Certificate in each grade.....	1.00

**Pianoforte, Singing, Violin and Violoncello:—**

Elementary Piano.....	\$2.00
Primary.....	3.00
Junior.....	4.00
Intermediate.....	5.00
Teacher's Course.....	10.00
Certificate in each grade.....	1.00
Diploma in Teacher's Course.....	5.00

**Organ:—**

Junior.....	\$4.00
Intermediate.....	5.00
Certificate in each grade.....	1.00

A duplicate of the marks awarded to a candidate in a practical subject by the examiner will be issued on payment of a fee of twenty-five cents.



**HIGHER EXAMINATIONS.****For the Diploma of Licentiate in Music, University of Toronto  
(L. Mus., Tor.).**

The Higher Examinations of the University are of a professional standard, and are also regarded by the University as a qualification for teaching.

The examinations for the diploma of Licentiate in Music, University of Toronto, will be held only at the University annually in June, and will be presided over by a specially appointed Board of Examiners.

Application must be forwarded to the Secretary of the Faculty on or before May 9th. The fees for examination and diploma must, in all cases, accompany the candidate's application for examination. The fee for diploma will be returned to unsuccessful candidates. The names and addresses of candidates should be written on the proper form of application, which may be obtained through the Secretary of the Faculty.

The examination for the diploma of Licentiate in Music shall be at least forty minutes in length.

Candidates who fail to pass the examination will be allowed to present themselves at a succeeding examination on payment of half the regular fee.

**PIANOFORTE.**

NOTE.—Before a diploma is granted all candidates must pass the University *Junior* and *Senior* Examinations (with honours) in the theory of music.

Candidates must be prepared to play eight numbers chosen from the following list of compositions: One number must be by Bach, one by Beethoven, one by Chopin, one by Schumann, and one by Liszt, the candidate being permitted freedom of choice in the remaining three numbers. One number must be prepared without assistance.

## Licentiate Piano.

- ARENSKY,**  
Third Suite (First piano part).
- BACH, J. S.**  
Chromatic Fantasia and Fugue.  
English Suite No. 3 in G minor  
(Peters' edition, vol. 203;  
Schirmer Library, No. 17).  
Partita, No. 6 (Peters' edition, vol.  
206, Schirmer Library, No. 21).  
Fantasia and Fugue in A minor  
(Peters' edition, vol. 208).
- BACH-BUSONI,**  
Prelude and Fugue in D major.  
Violin Chaconne (transcription).
- BACH-LISZT,**  
Prelude and Fugue in A minor.
- BACH-TAUSIG,**  
Toccata and Fugue in D minor.
- BARGIEL, W.**  
Suite in A minor, op. 21.
- BEETHOVEN,**  
Fifteen Variations in E flat, op. 35.  
Six Variations in D, op. 76.  
Sonata in E flat, op. 27, No. 1.  
Sonata in D, op. 28.  
Sonata in C, op. 53.  
Sonata in F minor, op. 57.  
Concerto, No. 1, op. 15.  
Concerto, No. 2, op. 19.  
3rd Concerto, op. 37.  
4th Concerto, op. 58.  
5th Concerto, op. 73.
- BRAHMS, J.**  
Scherzo in E flat minor, op. 4, and  
Clavierstücke, op. 118, Nos. 1,  
2, and 3.  
Variations and Fugue on a theme  
by Handel, op. 24.
- CHOPIN, FR.**  
Andante Spianato and Polonaise,  
op. 22.  
Allegro Maestoso.  
Polonaise in A flat, op. 53.  
Rondo, op. 1.  
Ballade in G minor, op. 23.  
Nocturne in G, op. 37, No. 2, and  
Etudes, op. 10, Nos. 2, 4 and 5.  
Nocturne in C minor and Etudes,  
op. 25, Nos. 8, 9 and 11.  
Concerto in F minor.  
Concerto in E minor, op. 11, first  
movement or last two move-  
ments.  
Sonata, op. 35, B minor.  
Variations Brillantes, op. 12.  
Polonaise, op. 44.
- DVORAK, A.**  
Poetical Tone Pictures, op. 85.  
Theme with Variations, op. 36.
- FRANCK, C.**  
Prelude, Choral and Fugue.  
Prelude, Aria and Finale.
- GRIEG,**  
Ballade in G minor, op. 24.  
Concerto in A minor, op. 16.
- GLAZOUNOW, A.**  
First Sonata, op. 74.
- GROENDAH, A. BACKER**  
Etudes de Concert, op. 47, Nos. 1,  
2 and 3.
- HENSELT, A.**  
Concert Variations, E major, op. 1.
- HILLER, F.**  
Concerto F sharp minor.
- JENSEN, AD.**  
Erotikon, op. 44, Nos. 3 and 4.
- LIAPOUNOW, E.**  
Tarantelle, op. 25.
- LISZT, FR.**  
Erl-King (Schubert), and Polo-  
naise in E.  
Etudes d'execution transcendante,  
Nos. 4 and 5; 8 and 9; 11  
and 12.  
Ballade in B minor.  
Concerto in A major.  
Concerto in E flat.  
Tarantella from Venezia e Napoli.  
Rhapsodies Hongroises, No. 2, No.  
12, No. 14.  
Tannhäuser March (Wagner).  
Etude in F minor.  
Harmonies du Soir.  
Rhapsody, No. 9.  
Benediction du Dieu dans la Soli-  
tude.  
Hungarian Fantasia (Primo).
- LISZT-GOUNOD,**  
Faust Valse.
- MACDOWELL, E. A.**  
Sonata in G minor (Eroica), No. 2,  
op. 50, Movements 1 and 2; 3  
and 4.  
Sonata Tragica (any two move-  
ments).  
Keltic Sonata (any two movements).
- MENDELSSOHN, F. B.**  
Prelude and Fugue in E minor, op.  
35.  
Variations Serieuses, op. 54.  
Concerto in G minor.  
Three Caprices, op. 33 (any two).  
Scherzo e Capriccio.  
Concerto in D minor.

**MOSZKOWSKI, M.**

- Valse in E major, op. 34, No. 1.  
 Caprice Espagnol, op. 37.  
 Concerto in E major (first movement).  
 Scherzo Valse, Boadbil.  
 Etude de Concert, op. 48, No. 1 or No. 2.  
 Pensées Fugitives, op. 66.  
 Les Vagues, op. 24.  
 Barcarolle, op. 27.

**MOZART, W. A.**

- Concerto in D minor, complete with Reinecke Cadenza to last movement.

**PADEREWSKI, I. J.**

- Introduction and Toccata, op. 6.  
 Thème Varié, op. 16, No. 3.

**PAGANINI-LISZT,**

- La Campanella.  
 Capriccio in E flat.

**RAFF, J.**

- Suite, G minor, op. 163.  
 Le Galop, op. 104.  
 Concerto C minor, op. 185.

**RAVEL, MAURICE**

- Jeux d'eau.

**RUBINSTEIN, A.**

- Staccato Etude.  
 Concerto in D minor (any two movements).  
 Polonaise (LeBal).  
 Concert Etude in C.

**SAINT-SAENS, C.**

- Caprice in G (Alceste de Gluck).  
 Concerto in G minor (any two movements).  
 Variations sur un thème de Beethoven, op. 35.  
 Scherzo for two pianos (Primo), op. 87.

**SAUER,**

- Octave Study in E major.

**SCHARWENKA,**

- Theme and Variations, op. 48.

**SCHUBERT, F.**

- Fantasia in G, op. 78.  
 Sonata in C minor.  
 Fantasia, op. 15, Wanderer Fantasia.

**SCHUBERT-TAUSIG,**

- Marche Militaire.

**SCHUMANN, R.**

- Papillons, op. 2.  
 Carnival, op. 9.  
 Etudes Symphoniques, op. 13.  
 Thème with any four Etudes.  
 Kriesleriana, op. 16, Nos. 1, 2, 3 and 4.  
 Fantasia, op. 17.  
 Sonata in F sharp minor, op. 11.

**SCHLOEZER, PAUL DE**

- Deux Etudes de Concert, op. 1.  
 Either (Cranz edition).

**SGAMBATI, G.**

- Vecchio Menuetto and Toccata, op. 18.

**SINDING, CH.**

- Fatum, Variations in C minor, op. 94.

**SMETANA, F.**

- Concert Etude, op. 17.

**STRAUSS-SCHUETT,**

- Kiss Valse, transcription.  
 Fledermaus Valse, transcription.

**TSCHAIKOWSKI, P.**

- Concerto in B flat minor, first movement. Second and third movements.  
 Polacca de Concert, op. 72, No. 7.

**TANYEFF,**

- Flower Waltz.

**TSCHAIKOWSKI-PAPST,**

- Concert Paraphrase on Eugen d'Onegin.



**WEBER, C. M. VON**

- Concertstück, op. 79.  
 Sonata in A flat, op. 39.  
 Sonata in D minor, op. 49.



**Technical Tests, etc., in Higher Piano Examination.**

Candidates must be prepared to play with accurate fingering, and from memory, the following tests:—


SCALES.—All major, minor and chromatic scales, legato and staccato, similar motion, with hands together. Major and minor scales, similar motion, separated by a third, a sixth and a tenth, compass four octaves. Major and harmonic scales in contrary motion. Legato scales to be played, with and without accents, in quarter, eighth and sixteenth notes, staccato scales in quarter and eighth notes only.

 = 176, hands separately,  
 = 138, hands together.


Chromatic scales,

 = 168, hands separately.  
 = 126, hands together.



All major and harmonic minor scales in double thirds and double sixths, in quarter and eighth notes, hands together.

 = 108.


CHORDS.—All major and minor common chords, solid and broken, with inversions, four note form; all dominant and diminished seventh chords, with inversions, solid and broken. Solid chords with arm strokes. Broken chords in quarter, eighth and sixteenth notes.

 = 132.

ARPEGGIOS.—Arpeggios formed of all the major and minor common chords; the dominant seventh and diminished seventh chords with inversions, through a compass of four octaves with hands separately, and with hands together, one octave apart.

 = 160, hands separately.  
 = 138, hands together.

OCTAVES.—Major, minor and chromatic scales in similar motion. The arm strokes and legato, in quarter and eighth notes; wrist staccato in quarter, eighth and sixteenth notes.

 = 100.

TRANSPOSITION.—Candidates will be required to transpose at sight to any given key, a simple hymn tune.

SIGHT READING.—Candidates will be tested in sight playing.



**PLAYING FROM A FIGURED BASS.**—Candidates will be required to play at sight from a figured bass, adding three upper parts.

**EAR TEST.**—Candidates must be prepared to sing the major and minor scales, and any interval with the compass of the octave. If unable to sing, the candidate must recognize the intervals when played on the piano by the examiner (the keyboard not to be seen by candidate).

**SIGHT SINGING.**—Candidates will be required to sing at sight a melody, major or minor, with various modulations and chromatic intervals.

Marks will be awarded separately for the playing of the pieces and the technical tests, in each of which the candidates must obtain at least 60 per cent.

Candidates passing in one part of the examination, but failing in the other, although 60 per cent. of the total combined number of marks may have been obtained, will be required to present themselves for a supplemental examination on that part of the examination in which they may have failed. The fee for this supplemental examination will be ten dollars.

Marks will be awarded under the following heads:—

Scales, chords, arpeggios, octaves.

Accurate observance of notation, rests, etc., and correctness of fingering.

Phrasing, accent, and interpretation.

Discretion in use of pedal.

Quality of touch, and variety and graduation of tone.

Choice of time and steadiness of tempo.

Musicianship as displayed in self-prepared number and in the examination work generally.

Memory playing.

Sight reading.

Sight singing.

Playing from a figured bass.

Transposition.

For particulars as to fees, see page 76.

## SINGING.

Before a diploma is granted, candidates must pass the Junior and Senior Examinations (with honours) in the Theory of Music.

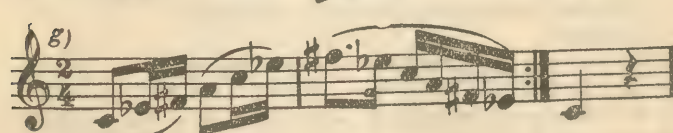
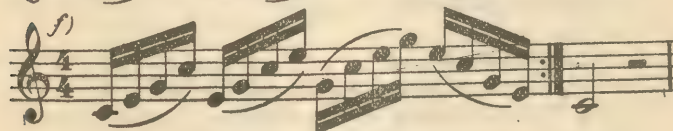
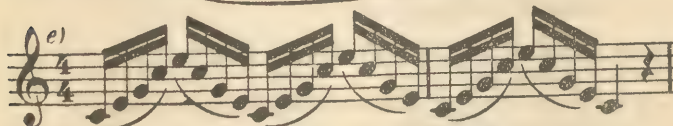
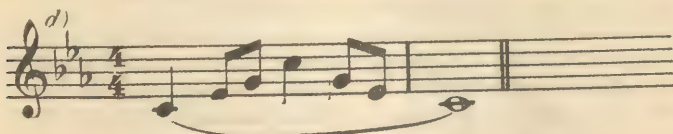
Candidates must be prepared (1) to sing any major, minor (melodic and harmonic) and chromatic scale; also scale passages from a given keynote, thus:—



and descending in the same way.



(2) To sing arpeggios of the major and minor common chord and their inversion, and of the dominant and diminished sevenths from a given note. See the following examples:—



(All these examples may be transposed to suit the compass of the voice).

(3) To sing any interval above or below any given note.

(4) To vocalize four studies of different character, two of which must be in a minor key, selected from Panseron—40 Vocal Exercises (high), Part II, any numbers (Novello). 42 Vocal Exercises (low), Part II, any numbers except 31, 36 (Novello). Panofka—12 Vocalizes, op. 86 (high or medium), any numbers except 1, 2, 6 (Augener 6809). 24 Vocalizes, op. 81 (in editions for high, medium, or low voices), any numbers except 8, 9, 10, 12, 14, 16 (Ricordi's special edition). Concone—15 Vocalises, op. 12 (high, medium or low), any numbers; 40 Lessons (low), 20, 29, 32, 36, 37, 38.

(5) To sing four songs from the lists (a) and (b)—two from each list.

(6) To sing two selections from the oratorio and two from the operatic lists respectively.

(7) To sing two recitatives selected from groups (a) and (b)—one from each group.

(8) To sing at sight, (i) an unaccompanied melody; (ii) a portion of a song of moderate difficulty with accompaniment.

(9) To sing and play the accompaniment of any solo given in the list for the Junior Local Examinations in Singing, and previously prepared by the candidate.

Candidates must bring their own accompanists.

Candidates may transpose numbers to any key suitable to the voice.

All candidates have the option of singing the words of their solos either in the original language or in the English translation of the same, but credit will be given for efficiency in foreign languages.

For particulars as to fees, see page 76.

Marks will be awarded under the following heads:—

- (1) Voice production.
- (2) Accuracy as to tempo in the selected songs and studies.
- (3) Management and control of breath.
- (4) Time and rhythm.
- (5) Correctness of intonation.
- (6) Precision and neatness in attacking and leaving notes.
- (7) Variety of tone, phrasing and expression.
- (8) Style and correctness in recitative performance.
- (9) Flexibility.
- (10) Distinctness and correctness of pronunciation.
- (11) Sight singing.
- (12) Satisfactory rendering of the prepared song and the candidate's own accompaniment to the same.

## Licentiate.

## Soprano.

## Songs.

- ALLITSEN,  
"The Lute-Player."
- ARIOSTO,  
"Like some frail Barque."
- AUSTIN,  
"Margaret."
- BEETHOVEN,  
"Song of Penance."  
"Busslied."
- BISHOP,  
"Lo! Here the Gentle Lark."  
"By the Simplicity of Venus"  
Doves."
- BRAHMS,  
"Meine Liebe ist grün," op. 63, No. 5.  
"O wüss t'ich doch 'den Weg zurück," op. 63, No. 8.
- CHAMINADE,  
"Dreams."
- CLUTSAM,  
"Six Songs from the South" (any two).
- COATES, ERIC  
"Four Old English Songs" (any two).
- COLERIDGE-TAYLOR,  
"Sons of the Sea."
- COWEN, F.  
"O Skylark! for thy Wing."
- DEBUSSY,  
"Chansons de Bilitis."
- DELIUS,  
"In the Garden of the Seraglio."
- DRAPER, C. F.  
"A Song in the Woods."
- GRIEG,  
"Vom Monte Pincio," op. 39, No. 1
- HAYDN,  
"Cherchez au Village," from "La vera Constanza."
- MACCUNN, H.  
"Heavy thy Burden."  
"Fire of Heaven, whose strong Arrow."
- MALLINSON,  
"Apple-Blossom."
- MASSENET,  
"Les Mères."
- PARKER, H.  
"A spinning Song."
- PARRY,  
"Love is a Babble." } as one  
"Marion." } number.
- SCHINDLER,  
"Eloi, Eloi lama Sabachthani"  
(Schirmer).
- SCHUBERT,  
"Margaret at the Spinning-Wheel."  
"The Erl-King."
- SCHUMANN,  
"The Ring," op. 42, No. 4.
- SCOTT, CYRIL,  
"Daphnis and Chloe."
- SIBELIUS,  
"The Song of the Roses."
- THOMAS, GORING  
"A Song of Sunshine" (Cramer).  
"Polacca." (Boosey).
- TSCHAIKOWSKY,  
"Pauline's Romance."
- WALTHER,  
"What is it calls?" (Boosey).

## Oratorio.

- BENEDICT,  
"I mourn as a Dove" (St. Peter).
- BENNETT, W. S.  
"I will love thee, O Lord" (The Woman of Samaria).
- COSTA, M.  
"I will extol Thee" (Eli).
- ELGAR,  
"Be not extreme" (The Light of Life).
- GADE, NEILS W.  
"They softly sleep" (The Crusaders).
- HANDEL, G. F.  
"Endless Pleasure, endless Love" (Sensia).  
"Farewell! ye limpid Streams" (Jeptha).
- HAYDN, J.  
"On mighty Pens" (Creation).



## MENDELSSOHN,

"Hear ye! Israel" (Elijah).  
 "Jerusalem, thou that killest the  
 Prophets" (St. Paul).

## RUBINSTEIN,

"Once more has Heaven" (Para-  
 dise Lost).

## SPOHR,

"When this Scene of Trouble  
 ceases" (Calvary).

## SULLIVAN,

"Where have they laid Him?"  
 (The Light of the World).

## VERDI,

"Now the Record" (Requiem).

## Opera.

## BIZET,

"Je dis que rien ne me pouvante"  
 (Carmen).

## GOUNOD,

"Plus grand, dans son obscurité"  
 (La Reine de Saba).

## MASCAGNI,

Romanza, "Voi lo sapete, O Mam-  
 ma" (Cavalleria Rusticana).

## PUCCINI,

"Se come voi piccina io fossi" (Le  
 Villi).  
 "One fine Day" (Ricordi) (Madam  
 Butterfly).

## ROSSINI,

"Bel Raggio" (Semiramide).  
 "Selva Opaca" (Guillaume Tell).

## VERDI,

"Ave Maria" (Otello).  
 "Caro nome" (Rigoletto).

## WAGNER, R.

"Elsa's Dream" (Lohengrin).

## WEBER, C. M.

"Piano, piano, canto pio" (Der Fre-  
 schutz).

## WOLF-FERRARI,

"Cannetella" (The Jewels of the  
 Madonna).

## Contralto.

## Songs.

## BACH,

"Jesus Sleeps."

## BANTOCK, GRANVILLE

"Serenade" (Jester Songs, No. 5).  
 "Song of the Genie."

## BOYCE,

"Tell me gentle Shepherd."

## BRAHMS,

"Faithfulness," op. 3.

## FURLEIGH, H. T.

"The Soldier."

## CHADWICK,

"O Love stay by and sing."

## CHAMINADE,

"Espoir" (Hope).

## COLERIDGE-TAYLOR,

"The Soul's Expression."  
 "Sorrow Songs" (any two).

## DE PINNA,

"Gaily chant the summer Birds."

## DVORAK,

"Clouds and Darkness" (Biblical  
 Songs).

## ELGAR,

"Sea Slumber-Song."

## GOUNOD,

"The golden Thread."

## GRIEG,

"Autumn Storms."

## LOEWE,

"The Bell-ringer's Daughter."

## MACKENZIE, A. C.

"To crown my Love."

## MALLINSON,

"Thick is the Darkness."  
 "The blood-red Ring."

## MASCHERONI,

"Serenata Veneziana."

## PARRY, HUBERT

"Sleep."  
 "Noble of Air."

## RANDEGGER,

"Mother's Song." } as one number.  
 "Stay, Stay."

## RUBINSTEIN,

"Morning-Song."

## SAINT-SAENS,

"La Cloche."

## SCHUBERT,

"Mine."

## SCHUMANN,

"Jephtha's Daughter."

## SCOTT, CYRIL,

"A Birthday." } as one number.  
 "Autumn."

## Oratorio.

BACH, J. S.  
 "Prepare thyself, Sion" (Christmas  
 Oratorio).  
 "Grief and Pain" (St. Matthew's  
 Passion).

DVORAK, A.  
 "Inflamatus" (Stabat Mater).

ELGAR, E.  
 "Angel's Farewell" (Dream of Ger-  
 ontius).

HANDEL, G. F.  
 "He was despised" (Messiah).  
 "O thou that tellest good Tidings  
 to Zion" (Messiah).

SAINT-SAËNS, C.  
 "Thou, O Lord" (The Heavens De-  
 clare).  
 "Dear Lord thine Aid" (Samson  
 and Delilah).

SMART, H.  
 "Be thou patient" (Jacob).

## Opera.

BIZET,  
 "Habanera" (Carmen).

FLOTOW,  
 "Esser mesto" (Marta).

GLUCK,  
 "Divinités du Styx" (Alceste).  
 "Che farò senza Euridice" (Orfeo).

MASSE,  
 "Dans le bois à ma voix" (Paul  
 Virginie).

MEYERBEER,  
 "Lieta Signor" (Gli Ugonotti).

ROSSI,  
 "Ah! Rendimi."

ROSSINI,  
 "Tu che accendi queste core—Di-  
 tant palpiti" (Tancredi).

THOMAS, A. GORING  
 "My Heart is Weary." (Nadeshda)

VERDI, G.  
 "Stride la vampa" (Trovatore).

WEBER, C. M.  
 "Donzella nata in Sen" (Oberon).

## Tenor.

## Songs.

AYLWARD,  
 "Love's Benediction."  
 "O Moonlight deep and tender."  
 as one number.

BALTZELL, W. J.  
 "Thou art mine."

BEACH, MRS. H.  
 "Empress of the Night." } as one  
 "Exaltation." } number.

BEETHOVEN,  
 "Adelaide."

BERLIOZ,  
 "The unknown Land."

BREWER, H.  
 "The Morris Dance." (Novello).

CHAMINADE,  
 "The Bird's Noel."

CHERUBINI,  
 "Sweet are the Banks" (Les deux  
 Journées).

COLERIDGE-TAYLOR,  
 "Onaway, awake! Beloved."

DEKOVEN,  
 "For this."

DVORAK,  
 "Hear my Prayer" (Biblical Songs).

FESCH, W. D.  
 "To fai la superbetta."

FOOTE,  
 "Roses in Winter." { as one  
 "Thistle-down." } number.

HOLBROOKE, J.  
 "Come, let us make Love deathless."

LEHMANN, L.  
 "Ah! Moon of my Delight."

RAFF,  
 "Riccio's last Song."

ROBINSON, J.  
 "The snowbreasted Pearl" (Chap-  
 pell).

RONALD, LANDON  
 "Come into the Sun."

SALVATOR, ROSA  
 "To be near thee" (Star vicino al  
 bell'Idol).

STANFORD,  
 "A Message to Phyllis."

SULLIVAN, A.  
 "Come, Margarita, come." (The  
 Martyr of Antioch).

TOSTI,  
 "Barcarolle."

WOODFORDE-FINDEN, A.  
 "Indian River Song."  
 "Indian Desert Song."  
 "Reflections."

## Oratorio.

- BACH,  
"Haste, ye Shepherds" (Christmas Oratorio).
- GADE, NIELS W.  
"With holy Thoughts seek holy Things" (The Crusaders).
- HANDEL, G. F.  
"Thou shalt dash them" (Messiah).
- HAYDN,  
"The Traveller stands perplexed" (The Seasons).
- MENDELSSOHN,  
"I will sing of thy great Mercies and Power" (St. Paul).
- PARRY, C. H. H.  
"God breaketh the Battle" (Judith).
- ROSSINI, G.  
"Cujus animam."
- STAINER, J.  
"My Hope is in the Everlasting" (Daughter of Jairus).
- SULLIVAN,  
"Refrain thy Voice from weeping" (The Light of the World).

## Opera.

- BIZET,  
"La Fleur que tu m'avais jetée," (Carmen).
- DONIZETTI,  
"Spirito gentil" (La Favorita).
- MASCAGNI,  
"Siciliana" (Cavalleria Rusticana).
- MOZART, W. A.  
"Dalla sua pace" (Don Giovanni).
- PADEREWSKI, I. J.  
"As the ardent singer" (Manru).
- PUCCINI,  
"E lucevan le Stelle" (Tosca).
- THOMAS,  
"O Vision entrancing" (Esmeralda).
- VERDI, G.  
"Celeste Aida" (Aida).  
"Questa o quella" (Rigoletto).
- WAGNER, R.  
"In fernem Land" (Lohengrin).  
"Spring Song" (Walküre).

## Baritone and Bass.

## Songs.

- ALLITSEN,  
"King Duncan's Daughter."
- ARNOLD,  
"Anacreon."
- BACH,  
"O blessed Flock." (Chappell).
- BANTOCK, G.  
"Serenade" (Jester Songs, No. 5).
- CARISSIMI,  
"Victorious my Heart is." (Victorial Mio core).
- CHAMINADE,  
"Couplets Bacchique."
- COWEN, F. H.  
"A Border Ballad."
- ELGAR,  
"The Pipes of Pan."
- ELLIOTT, J. W.  
"Hybrias the Cretan."
- HANDEL,  
"Who plays among the Roses" (Imeneo).  
"O ruddier than the Cherry."
- KORBAY,  
"Marishka."  
"Had a Horse."
- MALLINSON,  
"We sway along."
- MARTINI,  
"Plaisir d'amour."
- MENDELSSOHN,  
"I'm a Roamer."
- PURCELL,  
"What shall I do?" (Novello).
- SPOHR,  
"Tears of Sorrow." (Novello).
- STANFORD, C. V.  
"Prospice."
- SULLIVAN,  
"O Swallow, Swallow."
- WALKER, E.  
"Corinna's going a-Maying."
- WEIDT,  
"Watchman's Song."

WHITE, M.,  
 "Montrose Love Song."  
 "Crabbed Age and Youth."  
 "Un Facheux" } as one  
 "L'Amour fait ici" } number.

WILLEBY,  
 "Corrymeela."  
 "Garden Song."

WILLIAMS, VAUGHAN  
 "The Vagabond" (Boosey).  
 "The Roadside Fire."

WOOD HAYDEN  
 "Breezy Ballad." } as one  
 "Hidden Pearls." } number.

### Oratorio.

BACH,  
 "Mighty Lord and King all glorious" (Christmas Oratorio).

COSTA,  
 "Arise, O Lord" (Naaman).

HANDEL, G. F.  
 "The Lord worketh Wonders"  
 (Judas Maccabaeus).  
 "Thy glorious Deeds" (Samson).  
 "Shall I in Mamre's fertile Plain"  
 (Joshua).

MACKENZIE,  
 "Unto my Charger" (The Rose of Sharon).

MENDELSSOHN, F.  
 "It is enough" (Elijah).  
 "Consume them all" (St. Paul).

PARRY, C. H. H.  
 "In the still Watches of the Night"  
 (King Saul).

ROSSINI, G.  
 "Pro peccatis" (Stabat Mater).

VERDI,  
 "From the Accursed" (Requiem).

### Opera.

BEETHOVEN, L. VAN  
 "There's nought on Earth like  
 Gold." (Fidelio).

GOUNOD,  
 "She alone charmeth my Sadness"  
 (La Reine de Saba).

MASSENET,  
 "Vision fugitive" (Herodiade).

MOZART, W. A.  
 "Qui sdegno non s'accende" (Il  
 Fluto Magico).  
 "Deh Vieni" (Don Giovanni).

NESSLER,  
 "Es hat nicht sollen sein" (Der  
 Trompeter von Säckingen).

ROSSINI, G.  
 "Largo al factotum" (Il Barbiere di  
 Seviglia).

SULLIVAN,  
 "Woo, thou, thy Snowflake" (Ivan-  
 hoe).

VERDI,  
 "Il balen" (Il Trovatore).  
 "Il lacerato spirito" (Simon Boc-  
 canegra).  
 "Eri tu" (Un Ballo in Maschera).

### Recitative.

#### Soprano.

##### List (a)—

HANDEL,  
 "No more in Zion" (Judas Mac-  
 cabaeus).  
 "Ye sacred Priests" (Jeptha).  
 "Twas at the Royal Feast" (Alex-  
 ander's Feast).

HAYDN,  
 "And God said" (Creation).

##### List (b)—

BEETHOVEN,  
 "Thou monstrous Fiend" (Ab-  
 scheulicher). Finale, Act I,  
 Fidelio.

SPOHR,  
 "Hast Thou for me a Look a  
 Thought." (Calvary).

VERDI,  
 "E Strano!" (La Traviata).

WEBER,  
 "Ocean, thou mighty Monster"  
 (Oberon).  
 "Come una volta il sonno" (Der  
 Freischütz).

## Contralto.

List (a)—  
 HANDEL,  
 "See, she blushing turns her Eyes"  
 (Semele).

HANDEL,  
 "Great Prophetess, my Soul's on  
 fire" (Deborah).

HANDEL,  
 "Armida, dispietata" (Rinaldo).

List (b)—  
 MERCANDANTE,  
 "Ah! s'estinto" (Donno Caritea).

ROSSINI,  
 "Eccomi alfine" (Semiramide).

THOMAS, A. GORING  
 "What Means Iram, he speaks  
 Shame" (Nadeschda).

VACCAI,  
 "E questo il loco?" (Romeo and  
 Juliet).

## Tenor.

List (a)—  
 HANDEL,  
 "Comfort ye" (Messiah).

HANDEL,  
 "Tyrannic Love" (Susanna).

List (b)—  
 BRAGA,  
 "Bella de suo sorriso" (Reginella).

VERDI,  
 "De'miei bollentf Spiriti" (La Tra-  
 viata).

## Baritone and Bass.

List (a)—  
 BACH,  
 "Before the Father, Our Redeemer  
 falling" (St. Matthew).

HANDEL,  
 "I'll hear no more" (Esther).

HANDEL,  
 "Thus said the Lord" (Messiah).

List (b)—  
 VERDI,  
 "Pari siamo" (Rigoletto). The first  
 portion only, in the key of F,  
 Act I., Scene 7.

VERDI,  
 "Tace la Notte" (Il Trovatore).  
 "The last Farewell I bid thee"  
 (Simon Boccanegra).



## ORGAN.

NOTE.—Before a diploma is granted all candidates must pass the University *Junior* and *Senior* Local Examinations (with honours) in the Theory of Music, and the Intermediate Local Examination in Piano Playing.

Candidates must be prepared to play ten pieces selected from the following list, one of which must be by Bach, one by Mendelssohn, one by Guil-  
mant, one by Rheinberger, and one by Widor, the candidate being allowed  
freedom of choice in the remaining five numbers. One number must be  
prepared without assistance:—

## Licentiate Organ.

- BACH, J. S.  
Sonata in C minor, Novello's edition, Bk. IV.  
Sonata in E minor, Novello's edition, Bk. V.  
Passacaglia in C minor, Novello's edition, Bk. X.  
Fantasia and Fugue in G minor, Novello's edition, Bk. VIII.  
Prelude and Fugue in E minor, Novello's edition, Bk. VIII.  
Prelude and Fugue in B minor, Novello's edition, Bk. VII.  
Toccata and Fugue in D minor (Dorian), Novello's edition, Bk. X.  
Prelude and Fugue in D major, Novello's edition, Bk. VI.
- BEST, W. T.  
Fantasia in E minor, Augener's edition, 8,705.
- BUXTEHUDE, D.  
Fantasia, Prelude and Fugue (Cranz).
- CHIPP, E. T.  
Variations on "God preserve the Emperor."
- ELGAR, E.  
Sonata in G. Breitkopf & Härtel edition.
- FINCK,  
Fest Praeludium, op. 63.  
Sonata, E flat, op. 6.
- FRANCK, C.  
Chorale in E, No. 1,  
Chorale in A minor, No. 3.
- GIGOUT, E.  
Grand Choeur Dialogue.
- GUILMANT, A.  
Sonatas Nos. 1 ; 7 ; 8. Any one.  
Caprice in B flat, op. 20, and  
Marche aux Flambeaux, op. 59,  
No. 1.  
Prelude, Theme, Variations and  
Finale, op. 24.
- HANDEL-BEST,  
Concerto, No. 2, in B flat, Novello.  
Concerto, No. 4 in F.
- HARWOOD, BASIL  
Dithyramb.  
Paeon.  
Capriccio.  
Sonata in C sharp minor, op. 5.  
Breitkopf & Härtel ed.
- LEMARE, E. H.  
Fantasia on the tune "Hanover."  
Symphony in G minor.  
Fantasia and Fugue in G minor.
- LISZT, F.  
Fantasia and Fugue on the name of  
Bach.
- LISZT-FRICKER,  
Fugue on "Ad nos, ad salutarem  
undam," Breitkopf & Härtel  
edition.
- MENDELSSOHN, F. B.  
Sonata No. 1 in F minor.  
Prelude and Fugue in C minor,  
No. 1.
- MERKEL, G.  
Variations on a theme of Bee-  
thoven, op. 45.  
Sonata No. 7 in A minor, op. 140.  
Sonata No. 8 in B minor, op. 178.  
Sonata No. 9 in C minor, op. 183.
- MOZART-BEST,  
Fantasia in F minor, Novello.
- NOBLE, T. T.  
Theme with variations in D flat,  
Augener's edition, 5,816.
- PARRY,  
Fantasia and Fugue in G.
- PIUTTI, C.  
Prelude and Fugue, op. 16.
- REGER, MAX.  
Introduction and Passacaglia.

- REUBKE, J.  
Sonata in C minor.
- RHEINBERGER, J.  
Sonata No. 7 in F minor, op. 127.  
Sonata No. 8 in E minor, op. 132.  
Sonata No. 12 in D flat, op. 161.  
Sonata No. 17 in B, op. 181.  
Sonata No. 20 in F, op. 196.
- SAINT-SAENS, C.  
Three Rhapsodies. Any one.
- SALOME, TH.  
Sonata, C minor, op. 25.
- SMART, HENRY  
Fantasia with Chorale in G.  
Air with variations in A.  
Choral with variations in E flat.
- SCHUMANN, R.  
Six Fugues, Any one. Novello.
- THIELE, L.  
Concert satz in E flat.  
Chromatic Fantasia and Fugue.  
Theme with variations in A flat.
- WESLEY, S. S.  
Variations on "God save the King."
- WEST, J. E.  
Sonata in D minor. Novello.  
Song of Triumph. Novello.
- WIDOR, C. M.  
Fifth Symphony, First movement  
with any other two movements.  
Sixth Symphony, First movement  
with any other two movements.
- WILLAN, HFALEY  
Introduction, Passacaglia and  
Fugue.
- WOLSTENHOLME, W.  
Sonata No. 1 in F.

Candidates must be prepared to play major and minor scales throughout the whole length of the key-board, and arpeggios of the dominant and diminished sevenths over full compass of pedal board; to modulate from one key to another; to harmonize a given melody, to play at sight an organ piece; to transpose at sight a given hymn tune or choral; to read at sight vocal score of four parts; to add three parts to a given figured bass; to extemporize upon a given theme; to sing at sight a given melody, and to answer questions in organ construction, tuning, pitch and quality of stops.

Marks will be awarded under the following headings:—

Accuracy as to notes, rests, etc.

Independence of action between hands and feet.

Touch—legato, clear part playing, etc.

Choice and management of stops.

Phrasing.

Strictness and choice of tempo.

Modulation.

Harmonizing a given melody.

Sight reading.

Sight reading in vocal score.

Transposition.

Harmonizing a given figured bass at sight.

Sight singing.

Questions on organ construction, etc.

For particulars as to fees, see page 76.

## VIOLIN.

Candidates must bring their own accompanists.

Before a diploma is granted, all candidates must pass the University *Junior* and *Senior* Examinations (with honours) in the Theory of Music, and must also pass the **Primary Piano Examination**.

Candidates will be required to prepare eight pieces chosen from the following list, one piece being selected from each one of the 1st, 2nd, 4th, 5th, and 6th groups, and three pieces from group 3:

## Pieces.

Group No. 1:—

WIENIAWSKI,  
2nd Concerto.

LIPINSKY,  
Concert Militaire.

VIEUXTEMPS,  
Concertos (any one).

PAGANINI,  
Concerto in E flat.

ERNST,  
Concerto in F sharp minor.

Group No. 2:—

MENDELSSOHN,  
Concerto.

BRUCH,  
Concerto in G minor.

BEETHOVEN,  
Concerto.

GODARD,  
Concerto in A minor.

BRUCH,  
Scottish Fantasia.

SPOHR,  
Concertos Nos. 2, 7, 8, 9, 11 (any one).

Group No. 3:—

SARASATE,  
Spanish Dances.

SARASATE,  
Zigeunerweisen.

WIENIAWSKI,  
Airs Russes.

SAINT-SAËNS,  
Rondo capriccioso.

BRAHMS-JOACHIM,  
Hungarian Dances (any one).

Sonatas by *Schumann*, *Grieg*, *Rubinstein*, *Rheinberger*, *Schuett*, *Sinding* or *Brahms* (any one sonata).

PAGANINI,  
Caprices (edited by Kreisler).  
*La Campanella*.

DAVID,  
Scherzo capriccioso.

BAZZINI,  
*La Rondo de Lutins*.

GUIRAUD,  
Caprice.

HUBAY,  
*The Zephyr*.

Group No. 4:—

CHOPIN-SARASATE,  
Nocturne in E flat.

CHOPIN-WILHELMJ,  
Nocturne, op. 27, No. 2.

WAGNER-WILHELMJ,  
Siegfried Paraphrase.

VIEUXTEMPS,  
*L'orage*, op. 22, No. 6.

SAURET,  
*Farfalla*.

SARASATE,  
Introduction and Caprice Jota.

Group No. 5:—

BACH,  
Sonatas for Solo Violin, Nos. 1, 3,  
4 (any one).

TARTINI,  
*Le Trille de Diable*.

Group No. 6:—

BACH,  
Sonatas Nos. 3, 6, 7, 8, 9, 10 (any one).

BEETHOVEN,  
Sonatas for Piano and Violin (any one).

**SIGHT READING.**

Candidates will be required to play at sight, three movements of different character and of moderate difficulty.

Marks will be awarded under the following heads:—

Tone—quality and volume.

Technique, left hand.

Technique, bowing.

Individuality, style and natural qualifications.

Interpretation, phrasing, tempi, etc.

Sight reading.

Memory.

For particulars as to fees, see page 76.

**DIPLOMA VIOLONCELLO.**

Candidates must bring their own accompanists.

Before a diploma is granted, all candidates must pass the University *Junior* and *Senior* Examinations (with honours) in the Theory of Music.

Candidates will be required to prepare four pieces chosen from the following list:—

Group No. 1:—	SERVAIS,
BACH,	Concerto B minor.
Sonatas.	
Group No. 2:—	D'ALBERT,
BRAHMS,	Concerto C major.
Sonata.	
BRAHMS,	DVORAK,
Hungarian Dances.	Concerto B minor.
PIATTI,	PIATTI,
12 Capriccios.	Concerto D minor.
SERVAIS,	VOLKMAN,
6 Caprices, No. 11.	Concerto.
Group No. 3:—	SCHUMANN,
ROMBERG,	Concerto A minor.
1st, 4th, 6th (Peters' edition), 9th (Klengel) Concertos.	
Group No. 4:—	MOLIQUE,
DAVIDOFF,	Concerto (Klengel).
Concerto B minor.	
Concerto A minor.	HAYDN,
	Concerto D major (Gavert).

The candidate will be required to play at sight a piece of chamber music of moderate difficulty and to execute the violoncello part in any one of Beethoven's or Schubert's Quartettes.

Marks will be awarded under the following heads:—

Tone—quality and volume.

Technique, left hand.

Technique, bowing.

Individuality, style and natural qualifications.

Interpretation, phrasing, tempi, etc.

Sight reading.

Memory.

For particulars as to fees, see page 76.



**Fees for Higher Examinations for Diploma of Licentiate in Music,  
University of Toronto.**

NOTE.—Candidates' names (on proper forms of application) must be in the hands of the Secretary of the Faculty on or before May 9th. No application will be received after this date.

Candidates who, after paying the required fees, do not present themselves, or who fail to pass, may, upon presenting a valid excuse, be allowed the privilege of entering upon the succeeding examination on payment of half the regular fee. The fee for diploma will be returned to unsuccessful candidates.

Fee for examination.....	\$20.00
Diploma .....	5.00

**CURRICULUM IN MUSIC.****Degree of Bachelor of Music.**

The degree of Bachelor of Music (Mus. Bac.) will be conferred by the University of Toronto upon students of music, on compliance with the requirements of the curriculum in music which may from time to time be prescribed by the Senate.

**Matriculation.**

The subjects for matriculation in Music are English and two of: Greek, Latin, German, French.

A candidate for the degree of Bachelor of Music must complete his matriculation prior to admission to the examination of the final year.

The pass standard is the same as that for pass Junior Matriculation.

A candidate who has obtained the average of sixty per cent. on all the six papers but has failed to obtain forty per cent. in at most two of these papers may complete Junior Matriculation by passing on these papers at any one subsequent examination.

A candidate who has obtained forty per cent. on each of at least four papers, with an average of sixty per cent. on the same, will be credited with these papers. In order to complete his Matriculation, he must obtain at one subsequent examination, forty per cent. on each of the remaining papers, with an average of sixty per cent.

A candidate who is actually engaged in a mercantile, industrial or other occupation may proceed to pass Matriculation under special conditions to be found in the Curriculum for Junior Matriculation.

**I. ENGLISH.**

**COMPOSITION:** An essay on one of several themes set by the examiners. In order to pass in this subject, legible writing, correct spelling and punctuation, and idiomatic and grammatical construction of sentences are indispensable. The candidate should also give attention to the structure of the whole essay, the effective ordering of the thought, and the accurate employment of a good English vocabulary. About two pages of foolscap is suggested as the proper length for the essay; but quality, not quantity, will be mainly regarded.

One examination paper.

**LITERATURE:** Such questions only will be set as may serve to test the candidate's familiarity with, and intelligent and appreciative comprehension of, the prescribed texts. The candidate will be expected to have memorized the passages prescribed below. In addition to the questions on the prescribed selections, others will be set on a "sight passage" to test the candidate's ability to interpret literature for himself.

The candidate shall produce satisfactory proof, by the certificate of the principal of the school from which he comes or otherwise, that he has read carefully, during the preceding year, at least four suitable works in English literature (both prose and poetry) in addition to those prescribed below for examination.

One examination paper.

1920: Tennyson, *The Lady of Shalott*, *St. Agnes' Eve*, "Come not when I am dead," "Break, break, break," *In the Valley of Caunteretz*, *In Memoriam*, XXXI, XXXII, XXXVI, LXXV, LXXVI, C, CXI; Browning, "All service ranks the same with God," *The Italian in England*, *Cavalier Tunes*, *My Last Duchess*, *The Boy and the Angel*, *Home Thoughts from Abroad*, *Up at a Villa*, *The Guardian Angel*, *Prospice*; Matthew Arnold, *Sohrab and Rustum*; Shakespeare, *Macbeth*.

Passages for memorization: Tennyson, *The Lady of Shalott*, Part I, *St. Agnes' Eve*, "Break, break, break", *In the Valley of Caunteretz*; Browning, "All service ranks the same with God", *Home Thoughts from Abroad*, *Prospice*, *Love Among the Ruins*.

#### MACBETH.

- Act I, Sc. 5, ll. 16-31. LADY M. Glamis thou art . . . crown'd withal.  
 Act I, Sc. 7, ll. 1-28. MACB. If it were done . . . on the other.  
 Act II, Sc. 1, ll. 33-64. MACB. Is this a dagger . . . to hell.  
 Act III, Sc. 2, ll. 4-26. LADY M. Nought's had . . . him further.  
 Act III, Sc. 2, ll. 45-56. MACB. Be innocent . . . go with me.  
 Act V, Sc. 3, ll. 22-28. MACB. I have lived . . . dare not.  
 Act V, Sc. 3, ll. 39-45. MACB. Cure her . . . the heart?  
 Act V, Sc. 5, ll. 16-28. SEY. The Queen . . . signifying nothing.

1921: Wordsworth, *Michael*, *Influence of Natural Objects*, *Nutting*, *Elegiac Stanzas*, *To the Rev. Dr. Wordsworth*, *To the Cuckoo*, "Bright flower, whose home," and the following eight sonnets: "It is not to be thought of," "Dark and more dark the shades of evening fell", "O friend I know not", "Milton, thou shouldst", "Surprised by joy—impatient as the wind", "Hail twilight, sovereign of our peaceful hour", "I thought of Thee, my partner and my guide", "Such age, how beautiful"; Tennyson, *The Epic and Morte d'Arthur*, *Ænone*, *The Brook*, and the following sections of "In Memoriam"; XXVII, LXIV, LXXXIII, LXXXVI, CI, CXIV, CXV, CXVIII, CXXIII; Shakespeare, *Merchant of Venice*.

Passages for memorization: Wordsworth: "To the Cuckoo"; "It is not to be thought of"; "O friend, I know not"; "Milton, thou shouldst"; "Hail twilight, sovereign of our peaceful hour"; "I thought of Thee, my partner and my guide".

Tennyson: "Morte d'Arthur, ll. 246-255; *Ænone*, ll. 1-15, ll. 144-150. The lyric stanzas in the "Brook"; "In Memoriam": LXIV, LXXXIII, LXXXVI, CI, CXV, CXVIII.

Shakespeare—The Merchant of Venice:—

Act I, Sc. 1, ll. 79- 99. Let me play . . . their brothers fools.

Act II, Sc. 9. ll. 36- 49. Who chooseth me . . . to be new varnished.

Act IV, Sc. 1, ll. 184-205. The quality of mercy . . . the deeds of mercy.

Act V, Sc. 1, ll. 54- 65. How sweet the moonlight . . . cannot hear it.

Act V, Sc. 1, ll. 102-108. The crow doth sing . . . true proportion.

#### 1. GREEK.

Translation into English of passages from the prescribed texts, with questions thereon.

Translation at sight of simple narrative passages similar to the Xenophon prescribed.

Questions on Greek accidence and on the common rules of Greek syntax, to test the candidate's accuracy and comprehension in such matters as are needful for the intelligent reading of his texts.

The following are the prescribed texts:—

1920: Xenophon, Philpotts and Jerram, *Easy Selections from Xenophon*, chaps. 3, 4, 5; Homer, *Iliad*, VI., 66-118 and 237 to the end.

1921: Xenophon, Philpotts and Jerram, *Easy Selections from Xenophon*, chaps. 3, 4, 5; Homer, *Iliad*, I., 1-350.

Two papers will be set: (i) Prescribed texts; (2) translation at sight, accidence and syntax.

#### Latin.

Translation at sight of passages of average difficulty from Cæsar, upon which special stress will be laid.

Translation, with questions, from a prescribed portion of Virgil's *Æneid*.

The marks assigned for the translation from prescribed authors shall not be more than twenty-five per cent. of the total marks assigned to the Latin papers.

Questions on Latin accidence.

Translation into Latin of English sentences involving a knowledge of the following principles of Latin syntax: The common uses of the cases; the accusative with the infinitive; the subjunctive in simple sentences; final and result clauses; the law of the sequence of tenses; the indirect question; verbs of fearing, doubting and hindering; the use of the participle, gerund and gerundive, active and passive periphrastic; indirect discourse; and the common forms of the conditional sentence.

The vocabulary will be taken from the prescribed portion of Cæsar and special stress will be laid upon this part of the examination.

Examination upon a short prescribed portion of Cæsar, to test the candidate's knowledge of Latin syntax and his power of idiomatic translation.

The following are the texts prescribed:—

1920, 1921: Cæsar, *De Bello Gallico*, Book IV., chaps. 20-38, and Book V., chaps. 1-23; Virgil, *Æneid*, Book II., vv. 1-505.

Two papers will be set: (1) Translation at sight, Virgil, and *accidence*.  
(2) Translation into Latin, syntax and idiomatic translation from prescribed Cæsar, etc.

### French.

The candidate's knowledge of French will be tested by: (1) simple questions on grammar; (2) the translation of simple passages from English into French; (3) translation at sight of easy passages from modern French, and (4) an examination on the following texts:—

The texts contained in the New High School French Reader.

1920: Bazin, *Six Contes* (Oxford Junior French Series).

1921: Labiche, *La Grammaire*; Souvestre, *Le Serf*.

Two papers will be set: (1) Prescribed texts and translation at sight; questions on grammar; (2) the translation of English into French.

### German.

The candidate's knowledge of German will be tested by: (1) simple questions on grammar; (2) the translation of simple passages from English into German; (3) translation at sight of easy passages from modern German; and (4) an examination on the following texts:—

The texts contained in the New High School German Reader with the exception of *Von Fallensleben, Deutschland über Alles*.

1920: Hauff, *Das kalte Herz*.

1921: Benedix, *Eigensinn*; Seidel, *Der Unsichtbare*.

Two papers will be set: (1) Prescribed texts and translation at sight; questions on grammar; (2) the translation of English into German.

Candidates at the Junior Leaving or Junior Matriculation examination who obtain the necessary percentage in the subjects required for Matriculation in Music may, on petition to the Senate, be granted Matriculation in Music.

Special applications for Matriculation may be dealt with by the Senate.



**BACHELOR OF MUSIC.****Registration.**

Every student shall, in each year of his course, register his name with the Secretary of the Faculty of Music not later than the first of November.

**Undergraduate Course.**

In addition to Matriculation the candidate must have passed three examinations before the degree of Bachelor of Music shall be granted.

**First Year.**

1. Harmony in three and four parts.
2. Counterpoint in two and three parts.
3. The History of Music from 1600 to 1800.

**Second Year.**

1. Harmony in not more than four parts.
2. Strict Counterpoint (including the treatment of the various species in combination) in not more than four parts.
3. Double Counterpoint at the octave, in two parts.
4. Canon in two parts.
5. Fugue as far as subject and answer.
6. The History of Music from 1800 onwards.

**Final Year.****THEORY OF MUSIC:—**

1. Harmony in not more than five parts, including some original work.
  2. Counterpoint, strict and free, in not more than five parts.
  3. Canon in two and three parts.
  4. Double Counterpoint at the octave, 10th, 12th, and 15th.
  5. Imitation and Fugue up to four parts.
  6. A general survey of the History of Music from the earliest times to the present. (Text-book recommended, Bonavia Hunt's History of Music, but see also list of text-books on page 83).
  7. Elements of Acoustics.
  8. Musical form.
  9. Orchestration.
  10. Viva voce:—Analysis of the full orchestral score of some classical work or works.
- 1920: Schumann's Symphony, No. 2 or Beethoven's Symphony, No. 8.

**PRACTICAL MUSIC:**

Candidates shall be required to play—on the piano or some orchestral instrument—or sing:—

Two or three compositions (or portions of them), selected by the examiner. They shall also be required to play, at the keyboard, the following tests, etc.:—

1. Transposition.
2. Extemporization upon a given theme.
3. Modulation.

Equivalent tests will be imposed for singers or players upon orchestral instruments.

In addition to the prescribed course for the Final Examination, an original composition, either sacred or secular, will be required, containing at least four movements and sufficiently long to occupy from fifteen to twenty minutes in performance, and must be:

- (a) A chorus in five parts, with a short instrumental introduction.
- (b) A recitative and solo.
- (c) A quartette or quintette for voices only.
- (d) A four part vocal fugue.

Numbers (a), (b) and (d) must have accompaniments for string band only.

This composition must be sent to the Secretary of the Faculty not later than April 1st accompanied by a declaration that it is the candidate's own unaided work.

Candidates for the degree may defer presenting this composition until a subsequent annual examination, in which case the fee for examination shall be \$10.

For 1919-20 certificates of having passed the examination of the First and Second years of the institutions that were formerly affiliated with the University, namely, the Toronto College of Music and Toronto Conservatory of Music, will be accepted *pro tanto* in lieu of the First Year Examination.

For 1919-20 the examination for the diploma of the Toronto College of Music and Toronto Conservatory of Music will be accepted *pro tanto* in lieu of the First and Second Year examination, provided always that these examinations include the work required.

The Senate may admit *ad eundem statum* undergraduates of other Universities after due inquiry as to the requirements demanded by the institutions in which the candidates obtained their standing.

**Examinations.**

The examinations will take place at times to be fixed by the Senate.

Applications must be transmitted to the Secretary of the Faculty before the first of April, and at the time of application the proper fee must be paid to the Bursar.

The total number of marks necessary to pass on any subject is 60: second class honours, 70; first class honours, 80: maximum 100.

**Fees.**

Matriculation.....	\$10.00
Registration and Lecture Fees (Annual)....	\$5.00 each 10.00
Each examination subsequent to matriculation.....	10.00
For admission <i>ad eundem statum</i> .....	10.00
Degree of Mus. Bac.....	20.00
Lecture Fee for Occasional Students, \$2.00 for each subject, covering all subjects, fee.....	5.00

**Text-Books.**

Stainer's Treatise of Harmony; Prout's Harmony; Hiles' Grammar of Music, Books I. and II.; Bannister's Music; Bridge's Primer of Counterpoint; Prout's Counterpoint; Richter's Counterpoint (Franklin Taylor's edition); Cherubini's Counterpoint, Canon and Fugue; Prout's Double Counterpoint and Canon; Jadassohn's Canon and Fugue; Higgs' Primer of Fugue; Prout's Fugue; Stainer's Primer of Composition; Prout's Musical Form; Ouseley's Musical Form; Prout's Fugal Analysis; Prout's Primer of Instrumentation; Niemann's Catechism of Musical Instruments; Berlioz on Instrumentation; Stope's Primer on Scientific Basis of Music; Sedley Taylor's Sound and Music; Sedley Taylor's Science of Music; Tyndall on Sound; Bonavia Hunt's History of Music; Naumann's History of Music; Parry's Summary of Musical History (Primer); Rockstro's History of Music; Articles in Grove's Dictionary of Music and Musicians bearing on the various subjects for examination.

Candidates are not restricted to the above list, which is only suggested. The paper work is judged irrespective of any particular author or school.

**DEGREE OF DOCTOR OF MUSIC.**

Candidates for the degree of Doctor of Music must be Bachelors of Music of this or another university of at least three years' standing. Every candidate shall register his name with the Secretary of the Faculty not later than the first of November.

Candidates must present a musical exercise by the first day of April for submission to the examiners in Music, the approval of which is a necessary preliminary to further examination.

The exercise must be of the nature of a Cantata, sacred or secular, scored for full orchestra, and requiring from 40 to 60 minutes for its performance. The cantata must include an overture and parts for one or more solo voices, in addition to choruses.

If the exercise be approved the candidate must undergo an examination of a more advanced character than is involved in the Mus. Bac. examination in Harmony, Counterpoint, Fugue, Musical Form, Orchestration, and Musical History.

The fee for the examination is fifty dollars, divided as follows: Reading exercise, twenty-five dollars; practical and theoretical examinations, twenty-five dollars.

The fee for the degree is thirty dollars.

The examinations will take place at times to be fixed by the Senate.

Applications must be transmitted to the Secretary of the Faculty before the first of April, and at the time of application the proper fee must be paid to the Bursar.

FACULTY OF MUSIC.

ANNUAL EXAMINATIONS, 1919.

THIRD YEAR.

## COUNTERPOINT.

*Examiner*—HEALEY WILLAN, F.R.C.O.

- [illegible]

- [illegible]

- 
- The first line of musical notation is on a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of the following notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half), and C4 (half). The line ends with a double bar line.

- [illegible]

- [illegible]





4. Resolve these chords. Enharmonically change them and resolve them in various keys.



5. Write examples of Double and Triple Suspensions, Inverted Cadences, Tonal and Real Sequences and False Relation.

**University of Toronto.**

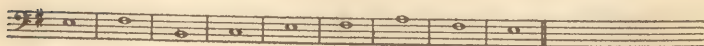
FACULTY OF MUSIC.

ANNUAL EXAMINATIONS, 1919.

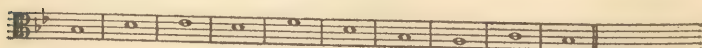
SECOND YEAR.

**COUNTERPOINT.***Examiner*—HEALEY WILLAN, F.R.C.O.

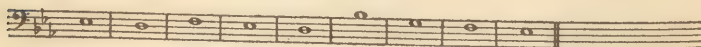
1. To the following C.F. add an alto in the 2nd species.



2. To the following C.F. add a bass in the 1st and a treble in the 3rd species.



3. To the following C.F. add an alto in the 4th and a treble in the 5th species.



4. Transpose the C.F. in question 1 into E major and add three parts above, all in the first species.

5. Write an account of the treatment of the minor scale, with particular reference to the sixth and seventh degrees. Give illustrations.

**University of Toronto.**  
FACULTY OF MUSIC.

ANNUAL EXAMINATIONS, 1919.

SECOND YEAR.

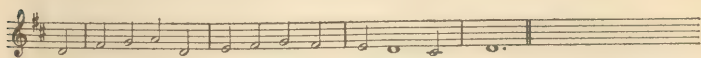
**DOUBLE COUNTERPOINT, CANON  
AND FUGUE.**

*Examiner*—HEALEY WILLAN, F.R.C.O.

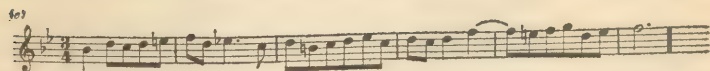
1. Continue the following finite canon at the 9th below, adding not less than 12 bars and a coda.



2. To the following theme add a double counterpoint at the octave. Show the inversion.



3. Give correct answers to the following fugue subjects.



4. Comment upon "real" and "tonal" answer; give examples.

5. Write a counter subject in double counterpoint at the octave to one of the subjects in question 3.

## University of Toronto.

## FACULTY OF MUSIC.

## ANNUAL EXAMINATIONS, 1919.

## SECOND YEAR.

## HISTORY OF MUSIC.

*Examiner*—F. A. MOURÉ.

1. Give an account of the change in musical thought and expression which took place about the year 1600, and mention some of the causes which led up to it.
2. Comment upon the relative value of Schubert's and Schumann's influence upon the Romantic school, and state the reasons for your conclusions.
3. Describe the chief characteristics of Rossini's music and indicate in what respects his treatment of opera differs from the modern Italian use of that form. Mention also some of his principal works.
4. State what you know about Liszt and his influence upon (a) pianoforte music and (b) the symphonic poem for orchestra.
5. Name the composers of any *five* of the following works: "The Seasons," "L'Africaine," "La Dame Blanche," "Samson," "Norma," "Paradise and the Peri," "Iris," "Il Matrimonio Segreto," "La Clemenza de Tito," "Hiawatha's Wedding Feast."
6. What is the chief point of difference between the music of Debussy and that of the composers of the classical period?



## University of Toronto.

FACULTY OF MUSIC.

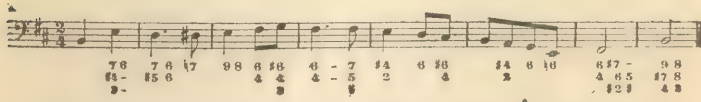
ANNUAL EXAMINATIONS, 1919.

FIRST YEAR.

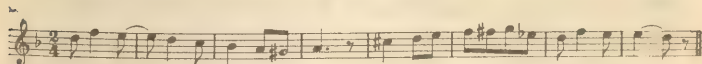
## HARMONY.

*Examiner*—ALBERT HAM, Mus.Doc., F.R.C.O.

1. Add treble, alto and bass parts to the following figured bass.

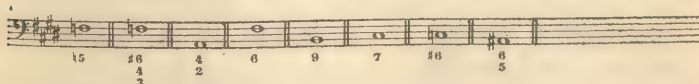


2. Add three parts to this melody.



3. Modulate from: (a) E flat major to C major; (b) from E major to F sharp minor; (c) from B flat major to D major; (d) from F major to C sharp minor.

4. Place a suitable chord before and after each of the following chords, treating them all as belonging to the key of E major. Explain each chord.



## University of Toronto.

FACULTY OF MUSIC.

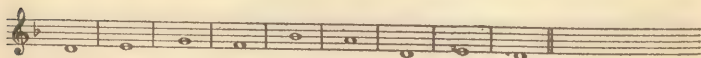
ANNUAL EXAMINATIONS, 1919.

FIRST YEAR.

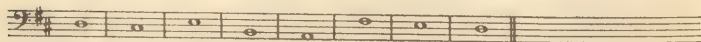
## COUNTERPOINT.

*Examiner*—HEALEY WILLAN, F.R.C.O.

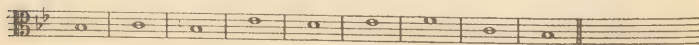
1. To the following C.F. add a bass in the 2nd species.



2. To the following C.F. add an alto in the 3rd species.



3. To the following C.F. add a bass in the 1st and a treble in the 4th species.



4. Transpose the C.F. in question 3 into A major, place it in the treble and add a tenor in the 1st species, and a bass in the 5th species.

5. Explain clearly the meaning of the "Tritone". Criticize the following.



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## FACULTY OF MUSIC.

## ANNUAL EXAMINATIONS, 1919.

## FIRST YEAR.

## HISTORY OF MUSIC.

*Examiner*—F. A. MOURÉ.

1. To which earlier composers was Beethoven mainly indebted for the style of his piano compositions? Describe as well as you can the essential difference between Beethoven's and Chopin's piano works.
2. Give approximate dates of birth and death of Lully, and state in what forms his principal contributions to the musical art were cast. Name also his chief contemporary in England.
3. Name the English composer who had the advantage of taking some lessons from Mozart.
4. What name was given to the notation employed for the lute? And to what development is the decay of this instrument usually attributed?
5. Which German master of the 19th century may be considered the greatest descendant of Beethoven in the classical symphonic form? And why?
6. State the reason why compositions for keyed instruments until the time of Bach were always written in keys with few flats or sharps.
7. Name a celebrated organist of each of the countries: England, France, Germany, Italy (any period).
8. Place in approximate chronological order the following, with brief remarks upon each: Clementi, Tschaikowski, Meyerbeer, Rubinstein, Gluck, Debussy, Spohr.

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FACULTY OF MUSIC.

LOCAL EXAMINATIONS, JUNE, 1919.

SENIOR DIVISION.

## THEORY OF MUSIC.

*Examiner*—HEALEY WILLAN, F.R.C.O.

(Three Hours.)

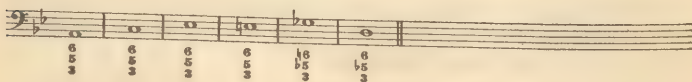
1. Add three parts above the following figured bass:



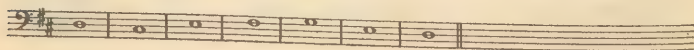
2. Harmonise the following melody:



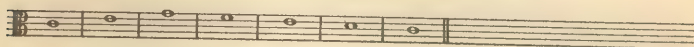
3. Describe and resolve the following chords in the key of B flat.



4. Add an alto part in the first species to the following C.F.



5. To the following C.F. add (*a*) a treble part in the 2nd species, and (*b*) a bass part in the 5th species.



6. Describe Ternary proper form. What movement in a sonata is generally written in this form?

7. Write a regular binary sentence (melody only), mark the divisions, and harmonise the cadences.

8. Mention the names of six composers who lived between 1600 and 1850, and give their dates; mention one work by each of them and classify it.



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FACULTY OF MUSIC.

LOCAL EXAMINATIONS, JUNE, 1919.

INTERMEDIATE DIVISION.

## THEORY OF MUSIC.

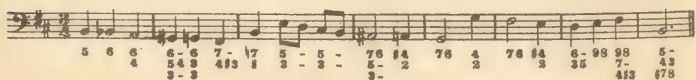
*Examiner*—H. A. FRICKER, Mus. Bac.

(Three hours.)

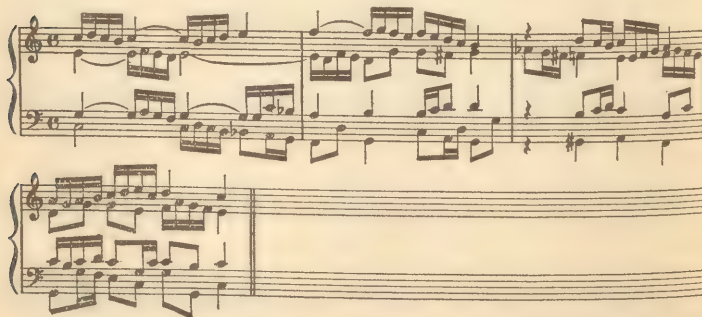
1. Transpose the following by changing the clef, *i.e.*, (i) C clef, (ii) Bass clef; In each case write correct signature and make the necessary alterations in the accidentals, naming each key.



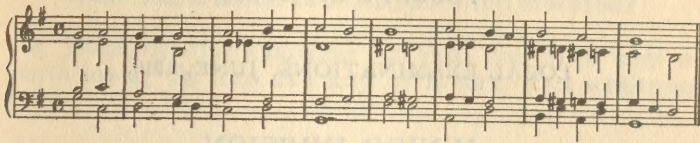
2. Add treble, alto and tenor parts to the following in short score.



3. Write out the following in open score using the C clef for the alto and tenor parts.



4. Figure the following:



5. Explain the following: Slur, Tie, Bis, Arpeggio, 8 Ve, Appoggiatura, Acciaccatura, turn, trill, mordent, and give examples of each.

6. Modulate as follows from C to G, to E minor, to A minor, to D major, then back to C. Use suspensions and passing notes.

7. Give the names of composers of the following works: Messiah, Choral Symphony, Scotch Symphony, Moonlight Sonata, Surprise Symphony, Magic Flute Opera, Unfinished Symphony in B minor, Papillous, Marseillaise, Orfeo, Mastersingers, Songs of the Fleet, The Mikado, Rule Britannia, Mass in B Minor. Give dates of birth and death of each composer.

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FACULTY OF MUSIC.

LOCAL EXAMINATIONS, JUNE, 1919.

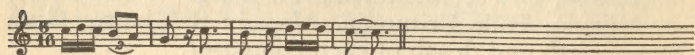
JUNIOR DIVISION.

## THEORY OF MUSIC.

*Examiner*—ALBERT HAM, Mus. Doc., F.R.C.O.

(Three hours.)

1. Express the following in 2-8 time.



2. Write one bar each of 6-8, 3-4 and 2-2 time, using Eighth notes only. Group them correctly, and mark the accents with a circumflex,  $\wedge$

3. Write the scale of G sharp minor (melodic) and its relative and tonic majors, ascending and descending—one octave only.

4. Explain the construction of the Harmonic Minor Scale.

5. Define Scale, Diatonic Scale, Harmonic Chromatic Scale, Clef, Rest, Tie or Bind, Leger Line, Measure and Bar.

6. Explain the Chord of the Dominant Seventh and state why it is a discord.

Write a Dominant seventh and its inversions *in A* and *on A*.

7. Write the second inversions of the Common Chords of B major and G minor.



8. Write a minor 2nd, major 3rd, Perfect 5th and Augmented Sixth above and below E flat.

What does a minor 3rd become when inverted?

9. Transpose the following (a) into the Bass clef a fourth lower, (b) into the key of E flat, (c) a semitone lower.



Insert the Time-signature.

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